

This treatise is one of the early attempts by an archaeologist of our country for a diligent search into the origin, descriptions, symbols, mythological background, meaning and moral aims of Hindu images.

The book is in two volumes, each volume again in two parts. Vol. I, Part I contains a long Introduction discussing among other things the origin of Hindu image worship in India, explanatory description of the terms employed in the work, Ganapati, Visnu and his major and minor avatāras and manifestations, Garuda and Ayudha-Purushas or personified images of the weapons and emblems held by gods. Vol. I, Part II deals with Aditya and Nava Grahas (nine planets) and their symbolic features and images worshipped, Devī (Goddesses), Parivāra-devatās, and measurement of proportions in images. Vol. II, Part I begins with an Introduction discussing the cult of Siva which is followed by such important topics as Śiva, Lingas, Lingodbhavamūrti, Chandraśekharamūrti, Pāśupatamūrti and Raudrapāśupatamūrti, other Ugra forms of Śiva, Dakshināmūrti, Kankālamūrti and Bhikshātanamūrti, and other important aspects of Siva. Vol. II, Part II contains descriptions of Subrahmanya, Nandikeśvara and Adhikāranandī, Chandeśvara, Bhaktas, Arya or Hariharaputra, Kshetrapālas, Brahmā, the Dikpālakas, and demi-gods.

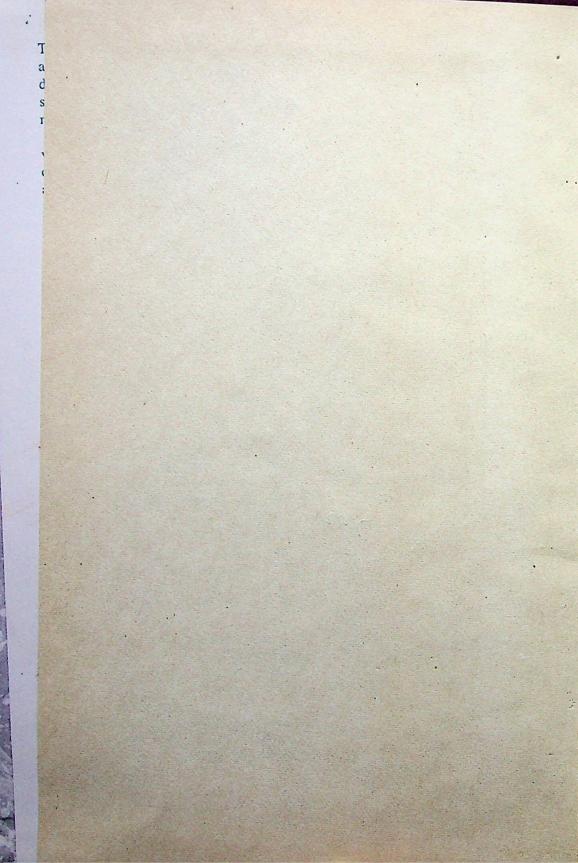
In addition the book contains 5
Appendices, three in Vol. I, Part II and two in Vol. II, Part II, including Sanskrit texts of Parivāradevatāḥ, Uttamadaśaṭālavidhiḥ and Pratimālakṣaṇāni.

The treatment has been made interesting by profuse illustrations, the two volumes containing as many as 282 photographs of sacred images.

ISBN: 81-208-0876-2 (Vol.I) ISBN: 81-208-0878-9 (Set)



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ELEMENTS OF HINDU ICONOGRAPHY



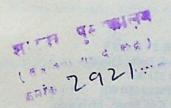
ELEMENTS

OF

HINDU ICONOGRAPHY

T. A. GOPINATHA RAO

Volume I :: Part I



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Head Office: Bungalow Road, Delhi 110 007

Branches: Chowk, Varanasi 221 001

Ashok Rajpath, Patna 800 004

6, Appar Swamy Koil Street, Mylapore,
Madras 600 004

An unaltered and unabridged Reprint of the 1914 Madras Edition.

Second Reprint : Delhi, 1985 ISBN: 0-89581-761-6 LC No. 68-29408

Printed in India by Shantilal Jain at Shri Jainendra Press, A-45 Naraina, Phase I, New Delhi 110 028 and published by Narendra Prakash Jain for Motilal Banarsidass, Delhi 110 007.

DEDICATED

WITH KIND PERMISSION

To

HIS HIGHNESS SIR RAMAVARMA.

Sri Padmanabhadasa, Vanchipala, Kulasekhara Kiritapati, Manney Sultan Maharaja Raja Ramaraja Bahadur, Shamsher Jang, G.C.S.I., G.C.I.E.,

MAHARAJA OF TRAVANCORE,

Member of the Royal Asiatic Society, London,
Fellow of the Geographical Society, London,
Fellow of the Madras University, Officer de L'Instruction Publique.

By

HIS HIGHNESS'S HUMBLE SERVANT

THE AUTHOR.

PREFACE.

THE tall spire of the Hindu temple is one of the first objects to arrest the attention of the observant foreigner and excite his curiosity as he travels through India. On going into the temple, he meets with a number of what may perhaps appear to him to be grim and meaningless images, in stone and bronze and other materials, some with two, others with four or more arms, holding a variety of weapons and other more or less curious articles in their hands. The man on the spot may tell him on enquiry that one of those images is the figure of Vishnu, the god of protection, another that of Siva, the god of destruction, and so on, about the innumerable gods and goddesses comprised within the tolerant and all-inclusive fold of the Hindu religion. Some such foreigner, more curious than others of his kind, is sometimes tempted to study these images somewhat carefully, find out their number and characteristics, and gather the legends relating to them from the Puranas and

other sources, as also from the learned natives of the country well versed in their religious and mythological lore. Then at last he may come out with his volume on the Hindu gods, on Hindu mythology and other kindred subjects. Such in fact are most of the books that have been written hitherto by foreign authors on topics relating to Hindu Iconography.

It is exactly two hundred years since Ziegenbalg, the famous Danish missionary of Tranquebar, wrote his work on the "Genealogy of the South Indian Gods," with the aid of the information he gathered from some people of the Tamil land. In the year 1785 the book known as "Sketches of the Mythology and Customs of the Hindus" was brought out by George Foster. Moore's "Hindu Pantheon", with illustrations, was first printed in 1810, and then reprinted by Messrs. Higginbotham & Co., of Madras, in 1864, with notes from the pen of the Rev. W.O. Simpson. "Ancient and Hindu Mythology", a work written sympathetically and in defence of the views of the Hindus, with a large number of extracts from the Puranas and other Hindu scriptural sources, was thereafter brought out by Col. Vans Kennedy in 1831. Another work named "A Classical Dictionary of Hindu Mythology" was published by John Dowson in 1879.

The last among such works is W. J. Wilkins' "Hindu Mythology", illustrated with pictures, and explained with reference to the Purāṇas and other religious writings of the Hindus.

It will thus be seen that books dealing with Hindu images and Hindu mythology are not altogether wanting. Nevertheless, Fergusson, who is an eminent authority on Eastern and Indian architecture, has justly remarked—"Whenever any one "will seriously undertake to write the history of "sculpture in India, he will find the materials "abundant and the sequence by no means difficult "to follow; but, with regard to mythology, the case "is different. It cannot, however, be said that the "materials are not abundant for this branch of the "enquiry also; but they are of much less tangible or " satisfactory nature, and have become so entangled, "that it is extremely difficult to obtain any clear 'ideas regarding them; and it is to be feared they "must remain so, until those who investigate the subject will condescend to study the architecture "and sculpture of the country as well as its books. "The latter contain a good deal, but they do not "contain all the information available on the "subject; and they require to be steadied and con-"firmed by what is built or carved, which alone can "give precision and substance to what is written....

"It is remarkable that, with all the present day "activity in every branch of Sanskrit research, so "very little has been done for the illustration of "mythology, which is so intimately connected with "the whole literature. It would be a legitimate part "of the duty of the Archaeological Surveys to collect "materials on a systematic plan for this object; " and the production of illustrations has now become "so easy and inexpensive that photographs from "original materials of a satisfactory class might "readily be published to supply this most pressing "desideratum. The details of the emblems and "symbols of the numerous divinities of the "pantheon could also be collected, along with the "delineations, by those familiar with such symbols. "All this could easily be accomplished, and it is "consequently hoped it may before long be "attempted."

It has to be said that the books by European authors referred to above do not contain the information, which is available in indigenous Sanskrit works on Iconography; nor do they give pictorial representations of the sculptures that are actually found in this vast country. On the other hand, some of those authors have given what might be well understood to be their own version of Hindu mythology, and in their descriptions of

PREFACE.

Hindu images, with here and there a pungent remark about what they consider an uncouth representation or an immoral legend, they seem to have cared to study neither the symbolism underlying the mythical stories nor the meaning of the images illustrating them. A book on the model suggested by Fergusson has indeed been a great desideratum.

The first attempt to supply this want to some extent was made by that many-sided Bengali scholar and author, Mr. Nāgēndranāth Vāsu, in his interesting volume on the Archæological Survey of Mayurabhanja. Some years ago the idea occurred to me that I might try to bring out a book on the subject of Hindu Iconography to supply as far as I could, the desideratum noted by Fergusson. I was originally under the impression that it could be done without pressing much into service the information contained in original Sanskrit works of authority on the subject, even of the existence of which I was not then fully aware. Soon, the bewildering variety of images that were found in relation to one and the same god convinced me that to get at the details of their mythological meaning and moral aim without the help of the Sanskrit works bearing on them was almost an impossible task. Luckily, while touring in North

Travancore, I had on one occasion the good fortune to get hold of a small manuscript work entitled Śilparatna; and on deciphering it with considerable difficulty, I found it to be a synopsis in Malayalam verse of a bigger treatise of the same name. Another small fragmentary manuscript, which came into my hands later on, was found to be, from the colophons at the end of the chapters, an agama called Amsumadbhēdāgama. Some yearspreviously, I had purchased eight or nine works on Saivagama; but, owing to want of time, I had not even taken the trouble to know what they contained. this time I began to look into them, and what a mine of wealth they revealed themselves to be! They contained chapter on chapter of minute descriptions relating to most Saiva images and to some Vaishnava images as well. My search for more agamas and tantras resulted in the collection of a large number of them, which in fact belong to all the various Hindu sects. From the materials thus acquired, I began first to pick up merely the descriptions of images, as they are given in them. The agamas generally deal with many other topics than simple iconography. While engaged thus, I went on improving at the same time my collection of photographs of the sculptures and castings representing the various Hindu divinities.

In the middle of 1912, I actually began the task of writing out a systematic description of the images, and soon finished the description of a number of minor deities.

After having proceeded so far, it struck me that the chief difficulty in the way of the accomplishment of my undertaking was in securing the required financial aid for its publication. The work required photo-mechanical reproductions of a large number of images, the cost of which alone was quite enough to scare me away from the undertaking. As a matter of fact, I should really have been compelled, howsoever reluctantly, to abandon my cherished object, but for the opportune help and encouragement most generously offered by the enlightened Government of His Highness the Mahārāja of Travancore. The Dewan, Mr. Rajagopalacharya, readily perceived the value of the undertaking, and promised to sanction the amount required for the publication of the work. The sympathetic attitude of this highly cultured gentleman at the head of affairs in Travancore afforded a new stimulus and induced me to work with redoubled vigour and earnestness. The required Sanskrit texts were all quickly gathered, but the growth of the collection of the needed photographs did not proceed apace. I then approached the Dewan

with the request that I should be permitted to go out on tour to places outside the State, in the Madras and the Bombay Presidencies and also in the Mysore State, to obtain the photographs. The tour was sanctioned; and my visit to these places not only enriched my photographic collection, but was also of a very highly educative value to me. It enabled me to study the various iconographic symbols and emblems directly from the sculptures themselves. Wherever photographing was impossible, there I indented upon my amateur knowledge of drawing and painting. I frequently took pen and ink sketches, and occasionally full-sized coloured drawings of mural paintings, although this latter work was extremely tedious.

I consider it a duty to refer here to the unstinted help which I received from my friend, the late Mr. M. K. Nārāyaṇasāmi Ayyar, Vakil of the Madras High Court, who secured for my work as many photographs as he could take during his visits to various outside stations in the Madras Presidency on professional and other kinds of business, and thereby facilitated my work very considerably. Mr. Nārāyaṇasāmi Ayyar was a well read scholar, critic and philosopher, and was to have contributed to this work a learned article

PREFACE.

on Dēvi-worship. Unfortunately, however, the hand of death deprived me all on a sudden of the further help to which I had been looking forward with high hope; and the result is that this work has had to lose the advantage of an erudite and complete account of Dēvi-worship from the pen of a profound scholar well versed in the Śākta and other religious schools known to the sacred literature of the Hindus.

I am only too well aware of the several defects which abound in this production of mine, but feel at the same time somehow confident that scholars will look upon them indulgently by taking into consideration the vastness of the material to be collected and digested, and also the fact that my official duties in Travancore have been so heavy as to leave little time for much extra work of this kind. Moreover, I have to state that this is in more than one respect the first attempt of its kind, and does not profess to be anything like a complete presentation of the subject. I shall certainly consider myself under the circumstances to be amply rewarded if this humble work of mine serves the purpose of simply breaking the ground and induces abler scholars to deal with the subject in a fuller and more satisfactory manner.

I take this opportunity of again expressing

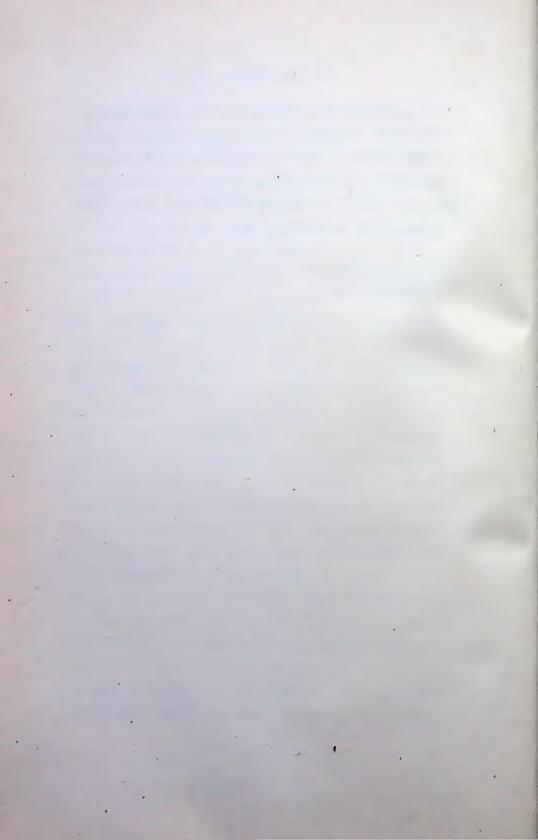
my deep gratitude to the liberal Government of H. H. the Mahārāja of Travancore for their having made the publication of this work possible; and personally I am highly indebted to Dewan Bahadur P. Rājagopālāchārya M.A., B.L., C.I.E., for the enlightened and encouraging interest he has all along taken in the production of this work. I cannot sufficiently thank Pandit V. Śrīnivāsa Śāstri, Smritiviśārada, but for whose willing co-operation and unceasing industry it would indeed have been very difficult for me to bring out this work. My best thanks are due also to Pandit T. Ganapati Sastri, Curator of the Sanskrit Manuscripts Library, Trivandram, for his readily helping me with all the manuscripts I applied for from time to time in connection with this work. Mr. D. R. Bhandarkar, M.A., Superintendent of Archaeology, Western Circle, showed me great kindness in lending me his copy of Rūpa-mandana, which seems to be a comparatively late work on Hindu Iconography. have, in conclusion, to say that I cannot sufficiently express my gratitude and indebtedness to my respected master, Rao Bahadur Prof. M. Rangacharya, M.A., of the Presidency College, Madras, for the very great interest, which he has throughout evinced in the work and the parental care with which he has guided me at every

PREFACE.

stage of its progress. He was ever ready with his invaluable suggestions, and was to me a never-failing source of inspiration and encouragement. I therefore respectfully beg to tender to him here my most grateful thanks for all the trouble he has taken on my behalf.

T. A. G.

TRIPLICANE, MADRAS.)
September, 1914.



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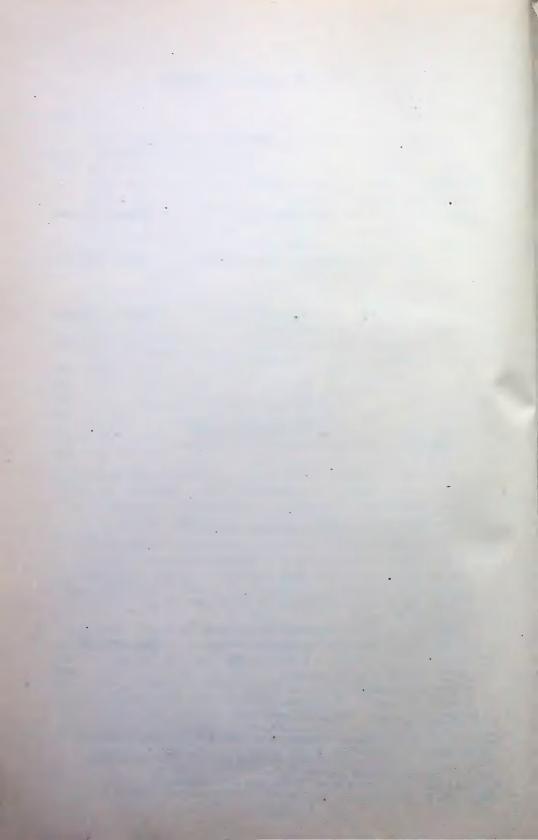
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LIST OF THE IMPORTANT WORKS CONSULTED.

Ādityapurāņa.

Agnipurāņa.

Ahirbudhnya-samhitā.

Amsumadbhēdāgama.

Ānandalaharī.

Āmnāya

Archæological Survey of Mayurabhanja by Nagendranath Vasu.

Bhagavata-purana.

Bhāvopanishad with the commentary of Bhāskararāva.

Bhavishyat-purāņa.

Bodhāyana grihya-sūtras.

Brahmānda-purāna.

Brihad-Brahma-samhitā.

Brihat-samhitā of Varāhamibira.

Brahma-purāņa.

Brahmavaivarta-purāņa.

Chandikalpa.

Chūdāmaṇi-nighaṇṭu of Maṇdalapurusha (Tamil).

Devibhagavata.

Dēvimahātmya.

Divākara-nighaņţu of Śendaņār (Tamil).

Garuda-purana.

Hindu Mythology by Vans Kennedy.

Hindu Pantheon by Moore.

Indrākshīkalpa.

Kāmikāgama.

Kāraņāgama.

Kriyākramadyōti.

Kumāratantra.

Lakshana samuchchaya.

Lalitāsahasranāma with Bhāska-

rarāya's commentary.

Linga-purāņa.

Mahālaksmīratnakōśa.

Mahopanishad.

Maitréyyupanishad.

Mantramāharņava.

Matsyapurāņa.

Mānasāra.

Mārkaņdēya-purāņa.

Mayadīpikā.

Nālāyiraprabandham (Tamil).

Nārada-Pānoharātra-samhitā.

Nārada-purāņa.

Nāradasamhitā.

Nirukta of Yaska.

Nrisimhaprāsāda.

Original Sanskrit Texts by Muir.

Padma-purāņa.

Pañcharatra.

Pingala-nighantu (Tamil).

Rājamātangīkalpa. Rāmāyana Rupamandana. Sandilyopanishad. Sattvata-samhita. Satapatha-Brahmana. Sarabhatantra. Sāradātilaka. Sarva-siddhanta-sangraha. Saundaryalahari. Saura-purana. Siddhānta-sārāvaļi. Siddhärthasamhitä. Silparatna. Sivapurāņa. Skanda-purāna. Sritatvanidhi. Sudarsana-sataka. Suprabhēdāgama.

Tantra-sara of Anandatirtha. Tripurasundarikalpa. Tulasīmahātmya. Vamana-purana. Vaikhānasāgama. Varāha-purāna. Vātulasuddhāgama. Vāvu-purana. Vicissitudes of Aryan Civilization by Kunthe. Vishnudharmottara. Vishnu-purāņa. Vishnusahasranāma. Viśvakarma-śilpa. Vritakhanda of Hēmādri. A work found along with

manuscript of Silparatna and

whose name is unknown.

GENERAL INTRODUCTION.

HE origin of image worship in India appears to be very ancient and its causes are not exactly known. Many believe it to be the result of the followers of Gautama Buddha adoring their master and worshipping him in the form of images on his apotheosis after death. However, there are indications of the prevalence of image worship among the Hindus long before the time of Gautama Buddha. The employment of an external object to concentrate the mind upon in the act of meditation in carrying on the practice of Yoga is in India quite as old as Yoga itself. Patanjali defines dharana or fixity of attention as "the process of fixing the mind on some object well defined in space." This process is, as he says, "of two kinds, in consequence of this defined space being internal or external. The external object, defined in space consists of the circle of the navel (the

nabhi-chakra), the heart and so on. The fixing the mind thereon is merely directing its existence to be there." There is indeed ample evidence to show that the practice of Yoga is in this country much older than the time of Patanjali. Vachaspati Miśra, a commentator on Vyāsadēva's Bhāshya on Patañjali's Yōga-Sūtras, mentions a great sage Hiranyagarbha as the founder of the Yoga doctrine. which, he adds, was simply improved upon and promulgated by Patañjali, as evidenced by the use of the word anuśasanam in Patanjali's first aphorism Atha yōgānuśāsanam. This old sage Hiranyagarbha and his successor Varshaganya Yājñavalkya are alluded to by Rāmānuja and other later teachers of Vēdānta; and Śańkara actually quotes some Yoga aphorisms which are not found in the work of Patanjali, but look older than his time. It is therefore clear that image worship among the Hindus was contemporaneous with, if not older than, the development of the Yoga system, which, as we have seen, dates from before the age of Patanjali, who has been assigned by scholars on good evidence to the second century before Christ. There is no doubt that the Yoga system is even older than the time of Buddha, because Buddha himself is declared to have been initiated into its practice in the earlier stages of

INTRODUCTION.

his search after enlightenment and truth; and it may be taken that this fact is evidenced by sculptured representations of Buddha in the style of the Gandhara school as an emaciated person almost dying under the stress of the austerities he practised.*

Again, Pāṇini, to whom certain Orientalists assign a date somewhere about the sixth century before Christ, mentions in one of his grammatical aphorisms (v. 3,99) that "likenesses not to be sold but used for the purpose of livelihood do not take the termination kan." The word he uses to denote an image in a nearly preceding (v. 6, 96) aphorism is pratikriti, the literal meaning whereof is anything made after an original. Commentators on this aphorism understand these unsellable reproductions to be divine images. Evidently then, there were images of gods and goddesses in the days of Pānini, which were apparently not sold in the bazaars, but were, nevertheless, used for the purpose of making a living. This would indicate that the possessors of these images were able to utilise them as religious objects which were so sacred as to justify the gift of alms to those who owned and

^{*} See fig. 61, on p. 110 of V. A. Smith's History of Fine Arts in India and Ceylon.

exhibited them. Finally, images of gods, as they laugh, cry, sing, dance, perspire, crack and so forth are mentioned in the Adbhuta-Brāhmaṇa, which is the last of the six chapters of the Shaḍviṁśa-Brāhmaṇa, a supplement to the Pañchaviṁśa-Brāhmaṇa.*

As regards the existence or otherwise of image worship in the Vedic period in the history of India, opinion is divided among European savants. Prof. Max Muller, (Chips from a German Workshop, I. 35), answers the question, 'Did the Vedic Indians make images of their gods,' in the negative. says, "The religion of the Vēda knows no idols. The worship of idols in India is a secondary formation, a later degeneration of the more primitive worship of the ideal gods." On the other hand Dr. Bollenson finds in the hymns clear references to images of the gods, (Journ. of the Germ. Orient. Soc. xxii, 587, ff). "From the common appellation of the gods as divo naras, 'men of the sky', or simply naras (later?), 'men' and from the epithet nripēśas, 'having the form of men', R. V. iii, 4, 5 we may conclude that the Indians did not merely in imagination assign human forms to their gods, but also represented them in a sensible manner."

^{*} Macdonell's Sanskrit Literature, p. 210.

Image worship seems to have become common in the time of Yāska. In his Nirukta he says, "We are now to consider the forms of the gods. One mode of representation in the hymn makes them resemble men; for, they are praised and addressed as intelligent beings. They are also celebrated with limbs such as those of men."

Later on Patañjali even gives in a casual manner an idea as to the images which were then commonly in use: he says in the *Mahābhāshya* "What about such likenesses as of Śiva, Skanda and Viśākha, which are known as Śiva, Skanda and Viśākha, and not Śivaka, Skandaka and Viśākhaka?"

In the Rāmāyaṇa, we see mention of temples in Lanka, (Bk. VI. 39, 21), clearly evidencing the fact that there existed at least in S. India the worship of images enshrined in temples.

Thus there appears to be evidence enough to suggest that image worship was probably not unknown even to the Vēdic Indian; and it seems likely that he was at least occasionally worshipping his gods in the form of images, and continued to do so afterwards also. Such is the evidence as to image worship to be found in early Sanskrit Literature. It is desirable to direct our attention to actual sculptures and to references to images occurring in ancient inscriptions.

The oldest piece of sculpture, in South India distinctly Hindu in character, is, as far as it is known now, the Linga at Gudimallam. From the features of the figure of Siva carved thereon in half relief, from the ornaments worked out on the figure, from the arrangement of the drapery, from the battle-axe upon the shoulder, and many other characteristics, it may be put down to belong to the period of Bhaurhat sculptures, that is, to the second century before Christ. This remarkable piece of sculpture is interesting in two ways; it at once assures us of the exact nature of early Linga worship and also affords us a lower limit of time in relation to the worship of Siva in the form of a Linga. From this Linga we may safely conclude that Linga worship is at least as old as the 2nd century B.C.

Then again, the inscription on a Garuḍa-stambha discovered in Besnagar quite recently, states that Heliodoros, the son of Dion, a Bhāga-vata, who came from Taxila in the reign of the great king Antalkidas set up that Garuḍa-dhvaja in honour of Vāsudēva. For this king Antalkidas various initial dates have been fixed, which range from B.C. 175 to 135. This is about the earliest known inscription mentioning Vishnu as Vāsudēva; and from this we are in a position to assert

that the worship of Vāsudēva in temples in India cannot be later than the 2nd century B.C.

The following are some of the noteworthy references to the iconographic aspect of the Vishnu cult in inscriptions :- The Udayagiri Cave inscription ofdhala, son of Vishnudāsa, grandson of Chhagala and vassal of the Gupta king, Chandragupta II, dated the Gupta Era 82 (A.D. 401-2). records the dedication of a rock-cut shrine to Vishnu. The undated inscription of the Bhitari stone pillar, belonging to the reign of Skandagupta, mentions that an image of the god Śārngin was set up and a village was allotted for its worship. repairs to the lake Sudarsana by the governor Parnadatta's agent Chakrapālita is said to have been made in the Gupta year 138 (A.D. 457-8). The same person also built a temple to Chakrabhrit (Vishnu). The Gangdhar inscription of Viśvakarma, dated A.D. 423-4, records that a person built a temple for Vishnu and the Sapta-Mātrikās and dug a well for drinking water. Iran stone pillar inscription of the time of Budhagupta, dated Gupta Era 165 (A.D. 484-5), informs us that a Mahārāja Mātrivishnu and his younger brother Dhanyavishnu erected a dhvaja-stambha for the god Janarddana. The Khoh copper-plates of Maharaja Samkshōbha dated G.E. 209 (A.D. 528-9), begins

with the famous 'twelve-lettered mantra', $\bar{O}m$ namo Bhagavate Vāsudēvāya of the Bhāgavatas.

The following are similar references to the Siva cult in inscriptions:—Udayagiri Cave inscription of the reign of Chandragupta II, records the excavation of a shrine for Sambhu; while another in Bilsad, belonging to the reign of Kumāragupta, and dated G.E. 96 (A.D. 415-6), makes mention of the erection of a number of additional buildings attached to the temple of Svāmi Mahāsēna.

The facts disclosed by the inscriptions quoted above clearly show that the two Hindu cults of Siva and Vishnu were in an advanced condition in the 5th century A.D., so as to indicate that they must have had behind them many centuries of development.

II.

The objects worshipped by Hindus are images, of gods and goddesses, śālagrāmas, bāṇa-lingas, yantras, certain animals and birds, certain holy rivers, tanks, trees and sepulchres of saints. Besides these, there are several minor objects of local importance and personal predilection, which are also used as objects of worship.

The Hindu images of gods and goddesses are broadly divisible into two classes as the Vaishnava

and the Śaiva. In this classification may well be included, for the sake of convenience, the images of Dēvī, Gaṇēśa, and other such deities since they are, according to the Purāṇas, related in some manner or other to Vishṇu or Śiva. As a matter of fact, the goddesses associated with, Vishṇu and Śiva represent their various divine powers and energies.

The images of gods and goddesses are worshipped by the Hindus not only in temples as public places of worship but also in private households. Since the regular worship of images requires attention to a great many details in respect of ceremonial purity and piety, such worship is only occasionally conducted in many house-holds, even though the rule is that it should be conducted every day. Every Hindu household possesses its own images of the family deity (ishta-devatās and kula-devatās); and worship is offered to them in many families only occasionally. On all other days a śalagrama, a bāna-linga, a sphatika-linga or some such small object is worshipped, since nothing can be eaten by a pious Hindu which has not been offered in worship to his deity. A śālagrāma is generally a

flintified ammonite shell, which is river worn and thus rounded and beautifully polished. The river Gandaki, which is one of the well-known tributaries of the Ganges, is

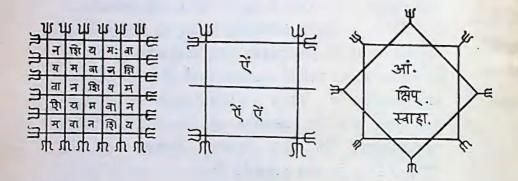
famous in India for its deposits of salagramas. Each of these has a hole, through which are visible several interior spiral grooves resembling the representation of the chakra or discus of Vishņu; and these are in fact considered by the people to be the naturally produced representations of the discus of Vishnu. The śālagrāma is in consequence looked upon as a representative of Vishnu. Remarkable virtues are attributed to it and fabulous prices are often offered to some particular specimens of it. There are treatises on the subject of the examination and evaluation of śālagrāmas; and there are also, here and there, a few experts to be found even in these days for estimating their value. The number as well as the disposition of the spirals visible through the holes is utilised in ascertaining which of the many aspects and avatāras of Vishņu a given specimen represents and what the value of it is to the worshipper.* The Varāha-purāṇa states that

^{*} A good or auspicious śālagrāma is one which has a chakra, which resembles a nāga (cobra) reposing in a spiral; the spirals of the chakra in the śālagrāma should have in them delicate traceries running across them. Those śālagrāmas which are of the size of an āmalaka fruit or smaller, are very efficacious. Śālagrāmas may be of the following colours: brownish black, green, white, red, blue, dark brown, jet-black, yellow or multicoloured. They are said to belong respectively

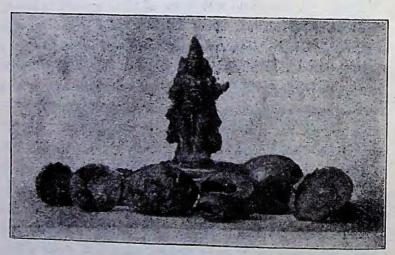
the river-goddess of the Gaṇḍaki requested Vishṇu to be born in her womb, to which Vishṇu acceded and came to be born in the river as śālagrāmas.

It is a fairly common sight to find a large collection of \$\bar{salagramas}\$ in many important temples, in monasteries called mathas and even in certain old households. They are worshipped by Vaishnavas and also by persons of the Vaidik Śaiva persuasion; but the Agamic Śaivas and the Vīra-Śaivas do not worship them.

to Narasimha, Vāmana, Vāsudēva, Samkarshana, Dāmodara and Aniruddha, Nārāyaṇa, Kshētra-Vaishṇava (?), and Śrīdhara. A śālagrāma with three chakras is said to belong to Lakshmi-Nārāyana. Fine spiralled ones grant all the desires of the worshipper, whereas black ones would give fame (kīrti); white śālagrāmas destroy sin, and yellow ones confer sons. Śālagrāmas of blue, etc., colours grant peace and wealth, while red bestows enjoyment (bhoga). Even pieces of the auspicious śālagrāmas, might be worshipped. The following specimens must be avoided: badly mutilated, and rough surfaced ones, those having a large number of holes or pits, or scarred with many lines, porous, unusually large sized, those having too many spirals, or having only one loop in the spiral (?), big mouthed or large spiralled, down-looking and burnt ones, very red ones, ill looking ones, and those with a number of chakras in a line; worshipping these brings only misery to the worshipper.



YANTRAS.



A group of śālagrāmas and an image of Rāma made of a piece of śālagrāma.

Bāna-lingas mostly consist of quartz and are egg-shaped pebbles. They are des-Bana-lingas. cribed in the Siddhanta-saravali of Trilochana Śivāchārya:—" Bāṇalingas are liked by Isvara and may be in sizes ranging from the eighth of an angula (inch) to one hasta (cubit). They may be of the colour of a ripe jambu fruit, of honey, of a black beetle, or of the touch-stone, or may be blue, deep-red or green. The pītha should also be of the same colour as the bana-linga. They have to be either like the teat of a cow or like an egg in shape, and must be highly polished. These bāṇa-lingas are said to be found in Amarēśvara, on the Mahendra mountain, in Nepal, in the Kanyātīrtha and Āśrama near the same place. It is considered that each of these places contains a crore of bana-lingas, and that there are three crores of bana-lingas in each of the following places of Śaiva pilgrimage, namely, Śrīśaila, Lingaśaila and Kāligarta.

Yantras are certain mystic and magical diagrams engraved upon metallic plates, or, sometimes drawn on paper, with certain mystic letters in association. These diagrams are supposed to have the power to protect the worshipper from ills due to the influence of evil deities or evil spirits, and to bestow

on him happiness, wealth and eventually even liberation from births. Sometimes they are worn about the person of the worshipper in small cylindrical gold or silver cases. The most important of the yantras and the holiest among them is the Śrīchakra. (For an extensive treatment of this yantra, see under "Śrīchakra"). It is held generally in very high esteem, but is especially adored by the worshippers of Dēvī.

The pious Hindu regards the cow with the reverence due to a divine being; and to him she is as dear as a goddess-mother. Worship is offered to her by some Hindus regularly on all Fridays. On certain important occasions, she is specially worshipped, as for instance, on the day following the Makarasankrānti in South India. In North India, one often sees cows being freely fed in front of temples by visitors going there to worship. Every cow is to the pious Hindu an avatāra of Kāmadhēnu, the mythical all-bestowing cow of the god Indra.

Among the birds, Garuḍa, the brahmany kite, is the most sacred; and when a pious Hindu happens to see one of these birds hovering in the sky, he invariably offers obeisance to it. It is considered to be a very good omen, if one of these birds happens to

be seen when one goes about on any important business.

Worship is also offered to holy rivers like the Ganges, the Godavari, the Kaveri. Rivers. The Ganges is considered to be holy throughout the year; even in the case of this river, certain specific places along her course and certain times in the year are held to be very sacred; and bathing in the river in those times and places and doing $p\bar{u}ja$ to her is esteemed very meritorious. Various other rivers and even certain tanks are considered holy during particular periods and on special occasions; for instance, the river Kāvērī in South India is especially worshipped in the month of Tula (October-November), and pilgrims from various parts of India go to Talakāvērī, Śrīrangam and Sanghamukha, which are holy places situated at the source, the middle and the end respectively of the river Kaveri. similar manner, a large sacred tank at Kumbhakonam, generally held in very great veneration, is considered to become specially sacred on the occasion of the Makha-nakshatra in the month of Māgha once in twelve years; and this occasion is celebrated as the Mahāmakha. The various mēļas in North India in relation to sacred rivers and tanks correspond to the things described above.

Tree worship is also a common feature in popular Hinduism. The aśvattha Trees. tree (Ficus religiosa) is always sacred to the Hindu. The sacredness of this tree to the Buddhist is due to the fact of Buddha having obtained his religious enlightenment while meditating under it. On those mondays, on which the new-moon falls, circumambulations and offerings of various things are made to the asvattha tree by many Hindu women. In South India, each Siva temple has some particular tree which is peculiar to that temple and goes by the name of sthalavriksha or the tree of the place. For instance, the kadamba (nauclea kadamba) tree is the sthalavriksha of the famous Mīnākshī-Sundarēśvara temple at Madura; the jambu tree is the sthalavriksha of the temple of Jambukēśvara at Tiruvānaikkāval near Trichinopoly. The tulasi plant (ocimum basilicum) is held in high esteem in association with Vaishnavism, and regular pūja is daily offered to this plant in many Hindu homes even to-day. The leaves of this plant are as sacred and pleasing an offering to Vishnu as those of the bael tree are to Siva.

Another object of adoration to the Hindu is sepulchres of the sepulchre of saints. Places hallowed by the presence of such

sepulchres, or associated otherwise with the memory of saints and sages, are venetrated all over the country. For instance, the birth places of Śaṅkarāchārya, Rāmānujāchārya and Madhvāchārya, and also the places where these great teachers passed away, are held in high reverence by their respective followers. The temple of the famous Vaishṇava devotee Puṇḍalik near Paṇḍharipūr is visited by all pilgrims who go there to worship Paṇḍharināth, the tradition being that this god appeared at Paṇḍharipūr in response to the dutifulness and devotion of Puṇḍalik.

Many other minor objects, such as inscribed stones and even ordinary bricks, Other objects. etc., are also made into objects of worship occasionally. The conch shell is used to serve more than one purpose in the conduct of worship. But that variety of it which has its spirals running dextrally clockwise, when viewed as springing up from within is specially valued and even worshipped. Indeed, through the processes of religious sanctification and deification, any suitable object, small or large, may be made into an object of worship. In all these cases it is not the object, as such, which is worshipped in reality: the object, whatever it may be, is understood to represent the deity intended to be worshipped.

III.

Images are divided into three classes, as chala (moveable), achala (immoveable), Classifications and chalachala (moveable-immoveof images. able). The moveable images are those which are made of metal and are easily portable; of these the kautuka-bēras are meant for archana; the utsava-beras are taken out, on festive occasions, in procession; and balibēras, and snapana-bēras,* are employed in relation to the daily services, for the purpose of offering bali to the parivaras, and for bathing respectively. The immoveable images are commonly known as the mula-vigrahas or dhruvaberas, and are generally made of stone and permanently fixed in the central shrine. Thev are invariably large and heavy images. Dhruvabēras are of three kinds called sthānaka, āsana and sayana, that is, standing, sitting and reclining. In the case of Vaishnava images each of these three kinds of images is further divided into, yoga, bhōga, vīra and ābhichārika varieties. varieties of the standing, sitting and reclining

(भगुप्रोक्तवैखानसागमे)

^{*} ध्रुवं तु प्रामरक्षार्थमर्चनार्थं तु कौतुकम् । स्नानार्थं स्नपनं प्रोक्तं बल्यर्थे बलिवेरकम् ॥ उत्सवं चोत्सवार्थं च पश्चवेराः प्रकल्पिताः ।

images of Vishnu are worshipped respectively by those who desire to attain $y\bar{o}ga$ or spiritual self-realisation, $bh\bar{o}ga$ or enjoyment and $v\bar{v}ra$ or military prowess.

There is yet another classification of images into three kinds as chitra, chitrārdha and chitrā-bhāsa.* Chitra denotes images in the round with all their limbs completely worked out and shown. Chitrārdha is the name given to figures in half-relief, and chitrābhāsa refers to images painted on walls and cloths, and such other suitable objects.

Moreover, an image sculptured fully in the round is said to be vyakta or manifest; if it is half represented, say up to the chest, as in the case of the images on the mukha-linga, and in what is known as Trimūrti in the Elephanta Cave, it is called vyaktāvyākta or manifest-and-non-manifest; and objects like the linga, the śālagrāma, the bāṇa-linga, etc., are said to be avyakta or non-manifest form.

^{*} अर्थोङ्गचितितं विम्बमर्घचितमिति स्मृतम् । सर्वावयवसंदर्धः...
चित्रमुच्यते ॥ The Tamil commentary on this passage runs as follows:—எல்லா அபைங்களும் ஷண்மாகத்தி குடுல் அளவுபட்டது செத்தொமென்ற பெயராம், 'that which is measurable by the six ways of measurement is called chitram.' निम्नोन्नतपटे मित्तौ लिखित्वाभास-मुच्यते ॥

The images of no gods other than Vishnu should be represented as reclining. They might all be sculptured as standing or sitting; but the images of Vishnu alone could be in all the three postures, standing, sitting and reclining.

There is still another classification of images based upon their terrific (raudra or ugra), or pacific (śanta or saumya) nature. The first class is always characterised by sharp, long tusks and nails, and a large number of hands carrying weapons of war. The images of terrific nature have also wide, circular eyes, flames of fire round their heads, and are in some cases adorned with human skulls and bones. The raudra form of images are worshipped for the attainment of objects requiring the use of violence. The santa or saumya form of images are peaceful looking in appearance, and are worshipped for the attainment of peaceful aims and objects. Among the images of Vishnu, the Viśvarūpa, tne Nrisimha, the Vaṭapatraśāyin and Parasurāma are considered to be ugra-mūrtis; and Śiva as the destroyer of Kāma, of the elephant (Gajahā-mūrti), of the tripuras, and of Yama, has to be terrific in nature and appearance. The terrific images are not meant to be set up in temples in towns, but must always have their temples invariably outside.

Among the aspects of Vishnu the yoga form, be it standing, sitting or reclining, must be enshrined in a temple built far away from the bustle of the village, on the banks of rivers, or at the junction of two or more rivers, on hill tops and in forest recesses. The reason of the choice of such places is quite patent. The worshipper of the yoga image has to be a yogi or one aspiring to become a yōgi; he would certainly desire to have a calm place for concentrating his thoughts on the object of his worship; and naturally the temple intended for the conduct of worship by him has to be away from human habitations. The bhoga form is the form best fitted to have the temple therefore constructed within towns and villages, as it is conceived to be the giver of all happiness to its worshippers and has therefore to be worshipped and prayed to by all sorts of men and women belonging to all conditions of life. The vira form of Vishnu, a form which is conceived to be capable of giving physical power, prowess and strength to conquer enemies, may have the temple for it built either inside or outside towns and villages.

The ābhichārika form which is worshipped for the purpose of inflicting defeat and death on enemies is looked upon as inauspicious and is unfit to be set up for worship in temples built in towns

and villages. Therefore, forests, mountains, marshy tracts, fortresses and other such places are prescribed as being fit for the construction of temples to enshrine this aspect of Vishnu, (vana giri jala durgē rāshṭrāntē śatrudinmukhē).

IV

Various kinds of places are prescribed for the building of temples to the several gods; different forms of central shrines are also described in the agamas, as suitable for different deities, according as their posture is standing, seated or reclining.

Temples might be built near tanks, rivers, at the junction of two or more rivers, on the seashore, in villages, on the tops of hills and at their foot, and in places where great and good men live. The temple of Siva might be constructed in the north-east, north-north-east or east-north-east

^{*}The words āgama and tantra are used throughout this work as synonymous; strictly speaking an āgama differs but slightly from a tantra. The former is said to deal with twenty-five subjects, such as the nature of the Brahman, Brahmavidyā, the names of the different tantras, creation and destruction of the world, etc. The latter treats of only seven out of the twenty-five subjects dealt with in the āgamas. Sometimes the word yāmaļa is used as synonymous with āgama and tantra; and a yāmaļa deals with only five out of the twenty-five subjects in the āgamas.

corner of a village; that of Vishņu, in the west; of Sūrya, in the east of the village and facing the west; of Durgā, in the south; of Subrahmaṇya, in the north-west. The Sapta-Mātrikās or Mothergoddesses with Vināyaka are to be set up in the north near the fort walls, on the edge of the surrounding moat facing the north side; Jyēshṭhādēvi is to be set up on the banks of tanks.

Different sorts of vimānas or domed central shrines are mentioned in the āgamas and tantras. Some of them are square (sama-chaturaśra) or circular (vritta) in ground plan, while others are rectangular (āyatāśra) or oval (vrittāyata). Of these the square and circular varieties are prescribed for enshrining the sitting and standing figures of deities, while the rectangular and the elliptical varieties are naturally reserved for the reclining images of Vishņu.

The sayana form of Vishnu may have its temple facing any cardinal point. If the temple faces the north, the head of the reclining image must be to the east; if it faces the south, the head must be placed to the west; in temples facing east and west, the head must be to the south. This means that in cases, in which the temples face the north, the south, or the east, the head of the reclining figure of the deity is to the left of the

worshipper; and only in the case of temples facing the west, the head of the deity is to the right of the worshipper.

V.

It has been pointed out that the worship of the different aspects of the diety, as the worshipping the different deities.

The effects of worshipping the different deities.

yōga, bhōga, vīra and ābhichārika, is intended to enable the worshipper to achieve certain desired

ends. When the diety is in the sayana or the reclining attitude, the worship thereof is said to produce different results to the worshipper according as the head of the image is in the north or south or east or west. If the head is in the east, the worship grants peace (santidam); if in the west, it produces plenty (pushthidam); if in the south, victory (jayadam); and if in the north, ābhichārika results. The daily worship offered to Vishnu in public temples is regarded as leading to the The increase of the population in the place. The worship of Indra gives plenty to the people. worship of Subrahmanya and Chāmundā keeps children in sound health while that of Sūrya removes all ailments, physical and mental. Worship offered to Kama bestows on the worshipper a beautiful body. Ganēśa always vouchsafes his

votaries freedom from hindrances in their undertakings, while Durgā and Umā grant victory. The worship of Lakshmī brings wealth and destroys poverty, while that of Sarasvatī results in enabling one to secure learning and the power of speech. The Saptamātrikās grant their worshippers wealth and happiness. Siva is said to be capable of granting, according to the Kāmikāgama, all the results that may be expected of all the various gods.

Again the ugra and the śantamūrtis of Vishnu or Siva are looked upon as granting different results according to the position in which their temples are constructed in the village. If the ugra form of a god is set up for worship in the east, the village will soon be ruined; if it is set up in the south-east, the women of the place will become immoral; if in the south, ghosts and demons in crowds will cause trouble to the people; if in the south-west, the population will dwindle through sickness; if in the west, mental unhappiness, bad conduct and mournfulness will arise; if in the northwest, bad conduct will become rampant among the people; and if in the north, they will be subjected to all sorts of affliction. It is only in the north-east that the ugra forms of gods may be enshrined harmlessly so as to grant prosperity and

abundance of children. The setting up of an ugra image in the midst of a village is strictly prohibited. If there happens to be a raudra-mūrti in a village, a śāntamūrti should be set up before it to counteract the evil effects, or at least a tank must be dug in front of the temple. Such things go to pacify the terrific gods.

A santamurti may well have its temple in the middle of a village. Such a murti grants happiness, long life, sound health to the people and victory and prosperity to the king of the country.

Varāhamihira, the great Indian astronomer, states that the pratishṭhā of the various gods should be through the hands of persons of the caste peculiarily suited to the diety that is to be set up. Thus, a Vaishṇava image should be set up in temples by a Bhāgavata; that of Śiva, by a Brāhmaṇa who wears the bhasma; the Maga Brāhmaṇas should be employed for the setting up of the image of Sūrya: Brāhmaṇas should be employed for the pratishṭhā of Brahmā; and Jainas and Bauddhas should set up the images of Jina and Buddha respectively: those who worship the Mātri-maṇḍala should alone be employed for the setting up of the Saptamātrikās.

VI.

To the Hindu, the omnipresent God, who is the father of the universe, appears to reside in everything, as much in point the loving heart of the devotee as in stocks and stones. His God may or may not be conceived as anthropomorphic: the form of the conception depends upon the stage of advancement of the worshipper in the culture of divine knowledge and spiritual wisdom. a vogin, who has realised the Supreme Brahman within himself, there is no need of any temple or any divine image for worship; but to those, who have not attained this height of realisation, various physical and mental modes of worship are prescribed, and rules of various kinds are laid down in relation to conduct. The Hindu sastras prescribe image worship to weak unevolved persons in particular.* The Jabala-upanishad distinctly asserts that the yogin perceives Siva in his heart, and that images are meant for ignorant men.

^{*} अज्ञानां साक्षाद्भगवत्पूजायाः कर्तुमशक्यत्वेन प्रतिमायामेव कर्तव्य-त्वात्तद्र्भं प्रतिमा निर्मातव्या । Chhalari's commentary on Madhvacharya's Tantra-sāra.

[†] शिवमात्मिन पश्यन्ति प्रतिमासु न योगिन: । अज्ञानां भावनार्थाय प्रतिमाः परिकल्पिताः।

Again, the worship of images, it is said, brings on re-births and is not therefore to be resorted to by the yōgin, who desires to free himself from them.* Accordingly, the images of the Hindu gods and goddesses are representations of the various conceptions of divine attributes. It is plain that the thought of thinkers is made manifest and concretised by various means, such as speech, pictorial and sculptural representations, and signs and symbols. All these means have been utilised in the history of humanity for bringing divinity down to the level of the common man and lifting him up gradually to the sublime height of true divine realisation. This is indeed what the seers of India have done. Sculpturally it may be said, the number of hands in an image represents the number of attributes belonging to the deity, and their nature is denoted by the ayudha held in the hand or by the pose maintained by it. The larger the number of hands, the more numerous are the attributes conceived; and the image with many hands is considered to be tamasic in character. Similarly, the less the number of hands, the less numerous are the qunas conceived; and the image may thus be made

पाषाणलोहमणिमृन्मयिवप्रहेषु पूजा पुनर्जननभोगकरी मुमुक्षोः ।
 तस्माद्यतिस्स्वहृदयार्चनमेव कुर्योद्वाह्यार्चनं परिहरेदपुनर्भवाय ॥

to approach as nearly as possible the description of the attributeless *Brahman*. Even in image worship there are thus different grades of evolution. An image, therefore, has to be understood to be a symbol meant to keep before the eye of the worshipper certain attributes of the deity he undertakes to worship and upon which he desires to concentrate his thoughts.

It may well be said that images are to the Hindu worshipper what diagrams are to the geometrician. To the latter, an ill-drawn free-hand circle serves the same purpose in his demonstration as a neat compass-drawn circle. Similarly, to the Hindu even an ill-shaped image, but one made according to the directions given in his śāstras serves the same object as a very artistically executed image, provided it is made in strict conformity with śāstraic rules. Hindu worshippers of images ignore beauty passively; and this negligence of artistic merit on their part has tended to make the sculptor very often a careless worker.

Thus, the standpoint from which the Hindu views the images of his gods and goddesses differs very largely from that of the Greek. While symbolism has been the essential feature of Hindu sculpture, the Hindu artist was not averse to secure beauty in his images. As a matter of fact every

Agama and Tantra insists upon the necessity of making the images as beautiful as possible. When they happen to be ill-made, the fault is attributable entirely to the incapacity of the artist. Neither the Hindu ideal of art nor the injunction given in the written authorities of the Hindus is responsible for ugliness.

VII.

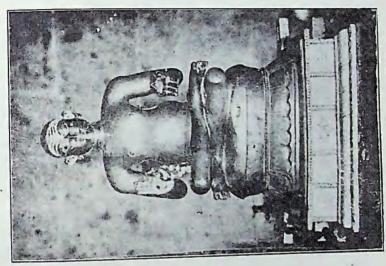
The foregoing remarks lead us naturally to look at the probable causes of the. decadence of the iconoplastic art in Decadence of Indian Art and India. There is no doubt that the its causes. arts of sculpture and painting attained an amount of perfection in ancient India, which could stand comparison with what was attained in other civilised countries. The Indian artist was not wanting in originality and vigour in the handling of his subjects; he was also true to nature, and in his representations of animals and birds he is often unsurpassed. In the early period of the history of Indian art, the imagination of the artist was not tied down by mechanical rules, which became the bane of art in later times. The early sculptor was guided by his own observation and imagination, and dealt with his subjects with a freedom, which made him able to produce very

pleasing results. He had an eye for the beautiful as well as for the humourous, and he always gave free scope to the display of his powers, although he never forgot the religious motive behind his workmanship.

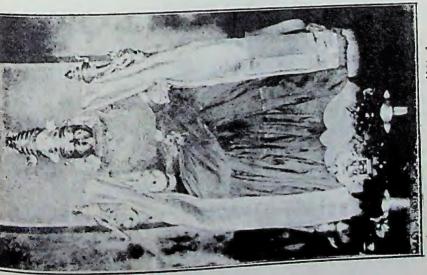
The first cause that brought about a change in this natural and progressive state of Indian art was the entrance of Tantric ideas into the worship of the Hindus as well as the Buddhists. The various aspects of a divine being thus came to be represented by various heads, and its various attributes by its various hands. The sculpturing of such complicated conceptions in the form of extraordinary human beings with several heads and hands was always attended with a certain amount of unavoidable unnaturalness and clumsiness. all art, the Indian iconoplastic art also has to be judged from the standpoint of its motive. To those, who cannot appreciate this motive, the very ideal of the art remains hidden and inexplicable. The consequence is that such critics can pronounce their opinions only on the technical details of the artist's workmanship, but can never grasp the soul of his The mediæval period of Indian art is not wanting in really noble and strikingly artistic pieces of sculpture in spite of many of these having more arms and more heads than ordinary man has. It is well known that even in Europe the old

mythological art presents many uncommon and unnatural combination of strange elements. The justification of these combinations is in their motive; and the art which exhibits them can certainly be artistic. It has to be granted, however, that it is far from easy for such art to be really artistic.

The second and the most potent cause that has injuriously affected Indian iconoplastic art is the hard and fast rules laid down in the Agamas and the Tantras for the making of images. is no doubt that the authors of the Agamas devoted a large amount of attention to the beauty of the human figure studied in general; and as a consequence of this they naturally laid down the proportions and measurements of the various limbs and organs of the human body. The belief that these measurements ought not to be disregarded under any circumstance came into vogue later on in recognition of the authority of the Agamas and the Tantras. The artist thus became handicapped, and his imagination had no freedom of action. Not much scope could be given to the display of the genius of the artist, under any circumstances, although there is an Agama rule to the effect that "the artist should fashion the image as best as he could."



Sankarāchārya: Bronze: Kāladi.



Śaradadevi: Bronze: Kaladı.

With the decline of the Hindu kingdoms, the temple building activity of the Hindus ceased; and with it, to a very large extent, the sculpturing of Hindu images also ceased. The orthodox school of sculptors, who followed the Agamic instructions, has very nearly died out. The modern set of stone masons in South India manufacture stone images of very inferior workmanship (See Pl. B.). In Northern India there is a disregard of the Agamic rules: and whether it is due to want of knowledge or to other causes, it has produced certain salutory Influenced by Western Art in all prob-Rajaputana, Central India and the ability. Bombay Presidency have been able to adopt in recent times a realistic style of sculpture; and some of the modern marble images of Krishna and Rādhā, of Vishnu and Lakshmī, of Ganēśa and other gods and goddesses offered in the bazaars for sale, are very pleasing; a few of them are even artistic in reality. Freedom for the display of thought and feeling through art constitutes the very life of all art; and the art of image-making cannot be treated as an exception. It is not that the Hindu does not desire that the images of his gods and goddesses should be sculptured beautifully; but he will not easily tolerate any glaring departure from the rules laid down authoritatively in his Śāstras.

VIII.

If one studies the sculpture of India from the

Characteristic features of the sculptures of various periods. historic point of view, he cannot fail to notice that there have been different stages in the evolution of the art here as elsewhere. To

be able to assign a given piece of sculpture to the particular stage of its evolution, it is necessary to know with some amount of accuracy the various peculiarities of the earlier and later sculptures. All the earlier specimens of sculpture are in general free from the cramping influence of artificial rules, and are notably realistic; a desire on the part of the artist to copy nature as faithfully as possible, is plainly visible in his work. In his human studies, the bust, though fully formed, is not stiff and severe in its contours as in the later specimens. As in later workmanship, the chest does not end abruptly, and the abdomen begins making sharp angles with the former. There is a gentle merging in of the one into the other without any marked line of demarcation between them; the outline of the whole of the body is like two gently curved brackets placed at a little distance from each other with their concave opening side turned outwards and resembles more or less the outline of the face of a cow. Whereas, in later sculptures,

we see the outline of the body to be the outline of the thistle flower; the lower circular portion represents the abdomen beginning abruptly and with a severe and unpleasant angle at both sides from where the thorax ends. In the earlier faces, the nose is rather short and the lips are somewhat thicker than in the later ones. The eyes are less artificial in that they are not disproportionately long. The face itself is noticeably round in outline in the earlier art, while it is oval in the later specimens of sculpture; and the chin is invariably shown somewhat prominently, although it is really smaller in proportion than what is demanded by accurate art. In the later sculpture, the nose is simply a long triangular pyramid attached by one of its sides to the face with the apex turned upwards. It is so awkwardly attached to the face that it is alone enough to mark off the sculpture to be quite modern. The sharp upper edge running throughout the length of the nose, the acutely pointed tip at one of the junctions of three edges in the clear-cut tetrahedron making up the nose, the broad wings and the single point at which the nose ends at the top, are all very peculiar to the works of the later period. The limbs are also sculptured with severe and abrupt outlines; for example, the muscles of the upper part of the

chest in male figures are so modelled as to protrude in relief with their margins rising abruptly from the general surface of the chest. The folds in the abdomen are also worked out in a very artificial manner which is at once stiff and unpleasing in effect.

In the early sculptures the arrangement of the drapery is very effective and natural. folds and creases are delicately worked out and the dress is shown to flow freely down the sides and on the person of the figures which it clothes. One cannot deny that there is a certain amount of conventionality in the arrangement of the folds even in the early sculptures; but the conventional mode of the formation and disposal of the folds in the specimens of later workmanship is very strikingly artificial. In the later sculptures, the heavy central folds of the under-garment descend in a sharp conical form down to the ankles, the lower part ending in a point which protrudes somewhat forward. The smaller folds are represented as running across the thighs and the forelegs, and are marked by a couple of deep-cut equi-distant lines slightly curved from above to indicate their descent downwards. On each side of the figure there flows down a portion of the end of another cloth worn as a girdle, which end spreads out in

the form of a fan (see the figs. on Pl. XXXV and LV.) The lines representing the minor folds in the drapery of the figures of the medieval period are less artificial and less unpleasant in effect than those of a still later period.

Viewing broadly the conditions and characteristics of Hindu sculpture, it may well be said that there are four different schools representing four different regions of India. The first comprises what Mr. V. A. Smith calls the Mathura school. The second school is represented by the sculptures of the early Chālukyas of Bādāmi and also by those of the Pallavas of Kanchi. All the three groups comprised within these two schools are marked by the same characteristics of simplicity and elegance combined with much natural realism. The South Indian sculptures of a later period corresponding to the re-established dominancy of the Cholas and Pāndyas are but the continuations of the Pallava style, and may therefore be classed conveniently with it. The third school of Indian sculpture is the later Chālukya-Hoysala school, which is distinguished from the other schools by its extremely florid style of ornamentation and delicate tracery in details (See Pl. C.). In this school convention naturally holds a dominant place; and we notice a striking similarity between figures representing the



same subjects, although they may be found in different and distant parts of the country; the same kinds of ornamentation, clothing, head-gear, posture and grouping may be observed in the same subjects in a uniform manner. The fourth school. which resembles closely the third in respect of ornamentation and grouping, is chiefly represented by the sculptures of Bengal, Assam and Orissa. It is at once recognised by the human figures therein possessing round faces, in which are set two oblique eyes, a broad forehead, a pair of thin lips and a small chin (see figures 2, Pl. LXXII and 2, Pl. XCIII).* To these may be added the improved modern sculptures in marble found in the Bombay Presidency and elsewhere, and also the new characterless sculptures of the Madras Presidency. They are, however, of a miscellaneous character and are too incongruous to form anything like a school. All the images, the photographs of which are reproduced in this volume, are assignable to one or other of the first three schools above mentioned, the Bengal, Assam and Orissa school being referred to only very occasionally.

^{*} We are informed by Mr. Abanindranath Tagore that this sort of face is known in Bengal as of the $p\bar{a}n$ type (See Mod. Review for March, 1914, p. 261).

IX.

It is an interesting phenomenon to note that there are vicissitudes in what may be called the fortune of images as Vicissitudes in history of objects of worship. As time passes gods. on certain images somehow cease to be popular and their worship is eventually discarded. Similarly, the contrary process also takes place and images unknown to religious fame become quite famous. New images are often set up, and in time they too become popular and famous. The three important goddess-images of earlier times (from the 5th to the 9th Century A.D.) are seen to be those of Sri, Durgā and Jyeshtha. Of these the two first are still popular; but the last one is almost completely forgotten as an object of worship. That Jyeshtha was once an important goddess is evidenced by the fact that in the Bodhayana-grihya-sūtras a whole chapter is devoted to the description of the worship of this goddess, and that the Śrivaishnava Saint, Toṇḍar-aḍippoḍi, complains in one of his Tamil hymns that people were in his days wasting their veneration upon Jyēshṭhādēvī, ignoring the Supreme God Vishņu, the greatest giver of all good gifts. The Jyeshthadevi group of three figuresa large female figure in the middle with a

bull-headed male figure on the right and a good looking female figure on the left—(see Pl. CXXI), is now often thrown away as lumber in some corner of the temple compound; and, when rarely it is suffered to occupy its old place in the temple, it is left uncared for and no worship is offered to it. This is the case in S. India; in N. India also the goddess does not appear to be treated any better. She appears to be worshipped in Bengal, Orissa and certain other parts of India by low caste people under the name Sitalādēvī or the goddess of small-pox; there is an image of hers in the Bhūlēśvar temple in Bombay, and is worshipped on certain occasions by the women there.

Another instance of such a vicissitude may be noticed in the case of the images of the Varāha (boar) and Nṛisimha (man-lion) incarnations of Vishṇu. Almost all the early temples have the figures of Varāha and Nṛisimha set up in them: the Tantras and Āgamas require the figure of Nṛisimha to be set up to the west of the central shrine even in Śiva temples. As a matter of fact an image of Kēvala or the Yōga form of Narasimha is found in a niche on the west of the central shrine or the vimāna in all old temples Separate temples built and dedicated wholly to Narasimha and Varāha in the palmy days of the Chālukyas

of Bādāmi and the Pallavas of Conjeevaram. But no one hears in these days of the pratishthā of a new image of Nṛisimha or Varāha anywhere. In a large number of the older temples Varāha and Nṛisimha are even now worshipped, but in the South of India their popularity has very considerably waned. In the case of Nṛisimha the belief in modern times has been that he, being an ugra mūrti, will, if not properly worshipped in due form, burn down villages or otherwise cause harm to the people.

The worship of Kartikēya or Viśakha is common in South India, where the god is known generally by the name of Subrahmanya. It may well be said that there is not a village in South India but does not possess a shrine for this favorite deity. To the Hindus of Northern India this god is known only in name. Nowhere in the north is he worshipped by decent people, and no Hindu sumangali (married woman) goes to a temple of Kārtikēya in Central India. Because Kārtikēya is not worshipped in North India at the present day, we cannot argue that his worship was always unknown in those regions. In fact we come across the figures of this deity in the rock temples at Elephanta and Ellora, in Orissa and certain other parts of the country. Probably

Subrahmanya was regularly worshipped in Central and Northern India.

Another such instance is the form of Vishņu as Yōgēśamūrti, that is, Vishņu in the yōga attitude. This figure is found in the famous temple at Badarīnāth on the Himalayas, and replicas of it are even now in a few places such as Śrīraṅgam. One such replica was discovered recently at Bāgaļi in the Bellary district of the Madras Presidency. Otherwise the worship of this form is rare. The instances given are enough to show the trend of change in Hindu faith in the matter of the choice of images for popular worship.

X.

New deities and their images are also seen to come into existence from time to time. This is due generally to two or three causes. One of these is the apotheosis of saints and āchāryas. In S. India we find in various temples many images representing Saiva and Vaishṇava saints who are known to history as having been great centres of light and leading in their respective faiths. For instance, Siruttoṇḍar was a contemporary of the Pallava king Narasimhavarman, having in fact been one of his generals. Tirujñānasambandha and Vāgīśa

(Appar) were also contemporaries of this king. All these three are canonised and their images are seen in all such Siva temples as can lay any claim to any sort of importance in the Tamil land. Similarly, there are images of historical Vaishnava saints enshrined in numerous Vishnu temples in South India. Moreover, temples and shrines are erected for acharyas like Śankara and Ramanuja, and for other minor gurus also like Vēdāntadēśika and Manavalamamuni. In the bed of the river Bhīmā near Paṇḍharipūr is the pretty-temple of the famous sage and devotee Pundalik, to whom god Krishna appeared at that place in the form of Purandhara Vitthala or Pundalika-Varada in response to his prayers. Images like these are more or less of local interest in most cases, and not found in the common pantheon of the Hindus. The S. Indian Saiva and Vaishnava saints may be said to be practically unknown in N. India, and the Santa-sangha of N. India is indeed little understood in S. India.

The fanciful rendering of the names of certain important places has sometimes given rise to a new god and his image. For instance, Kānchipura is known to ancient Tamil literature under the name of Kachchi. There is now a temple in Conjeevaram dedicated to Śiva as Kachchiyappēśvara, which



Vishņu bathing Kachchhapēśvara: Stone: Conjeevaram.

name is Sanskritised into Kachchhapēśvara. The literal meaning of the correct Tamil form of the name of the god is the 'god Kachchiyappa' or 'the Īśvara set up by Kachchiyappa.' But kachchhapa is the Sanskrit word for the tortoise; and Kachchhapēśvara, the Lord of the Tortoise, must be Śiva as worshipped by Vishņu in his Kūrmāvatāra or tortoise-incarnation. This linguistic fancifulness has been perpetuated in sculpture, and an image embodying this fancy is set up under a tree in the prākāra of the temple (See Pl. D.). This newcomer into this ancient temple is, however, entirely forgotten, and even the pūjāris in the temple are not able to say what that piece of sculpture really represents.

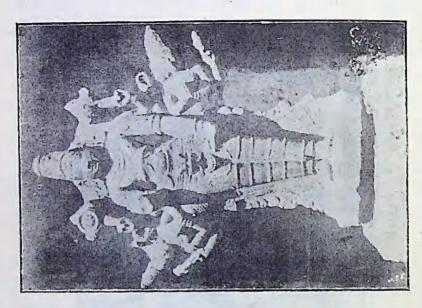
A similar occurrence may be seen in relation to the names Chidambarēśvara and Chītsabhēśa. These names have also come into vogue as the result of the Sanskritisation of a distinctly Tamil word. The old name of the place in which the temple of this god now stands was Tillai or Tillai-vanam. In Tillaivanam, there was evidently a temple of small proportions, called Chirambalam or the small temple. When the god of this temple became the family deity of the Chōla kings, the temple began to receive much royal consideration. Gradually 'the small temple 'grew in size by the

addition, by successive kings, of prakaras and gopuras, mandapas and tanks, and so on; still it retained the old name of Chirrambalam. in fact praised in song as Chirrambalam by Tirujñānasambandha and Appar and also by the much later Sundaramurti. The popular pronunciation of this word Chirrambalam is generally as Chittambalam; and this became quite easily Sanskritised in form into Chidambaram. which again was paraphrased as Chidākāśa. Therefore the Linga worshipped in this temple is conceived to represent the element ākāśa or ether. There is yet another modification which Chirrambalam underwent in the hands of such Sanskritisers of Tamil names, and that is into the form Chitsabhā. The origin of this form is easily made out, if the previous modification of the name is borne in mind. The word ambalam in Tamil means a hall which is translatable in Sanskrit as sabhā. Thus arose Chitsabhā, and the god therein became Chitsabhēśa, that is, the Lord of the Mind-Thus the two names Chidambareśvara and Chitsabhēśa came into existence; thus also must have arisen the association of the sphatika-linga of the temple with these names.

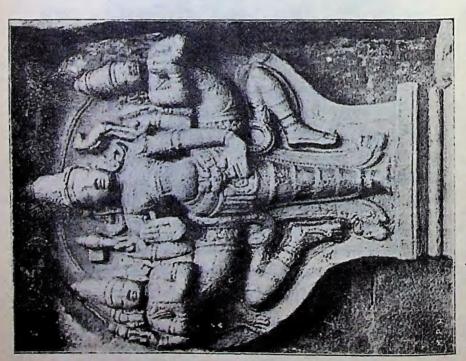
Sectarian prejudice has often created new images. A very good example of this may be seen



Śarabhamūrti: Bronze: Tribhuvanam.



Trimurti with Vishnu as the central figure: Stone: Nāgaļāpuram.



Trimurti with Siva as the central figure : Stone : Tiruvottiyur.

in the creation of Śarabhamūrti as a manifestation of Śiva, considered to have taken place with a view to curb the ferocity of Narasimha, the man-lion incarnation of Vishnu. This avatāra of Śiva, if we may so call it, is a curious combination of man, bird and beast. (See Pl. E.)

Another example of this tendency is seen in the case of what is known as Ekapādamūrti. This is an image of Siva represented as the chief deity having on either side the figures of Vishņu and Brahmā projecting from him. This group is meant to symbolise the idea that the Supreme God of the Universe is Siva and that from Him have evolved both Vishņu and Brahmā. In opposition evidently to this Saiva view, and with an equally strong Paurāṇic authority on their side, the Vaishṇavas have similarly represented the Supreme God as Vishņu with Brahmā and Siva proceeding from Him. (See Pl. F).

Often in the Purāṇas Śiva is said to have paid homage to Vishṇu and equally often is Vishṇu said to have paid homage to Śiva. An interesting instance is the story of Vishṇu offering redemption to Śiva from the sin of Brahmahatyā or Brāhminkilling. A similar Śaiva instance is the story of Śiva being pleased with the devotion of Vishṇu and bestowing on him in appreciation of that devotion

the discus or the *chakra*. Images representing these events are found in more than one temple: the image of Siva as Vishnvanugrahamūrti, that is, as Siva, pleased with Vishnu and presenting to him the *chakra*, may be seen in the sculptures of the Kailāsanāthasvāmin temple at Kānchi.

XI.

It may be seen that the Trivikramāvatāra of Vishnu is sculptured, with the same details, and the same group-Universality of the rules of Taning of the members constituting tras and Agamas. the theme, whether the image happens to be found in Madras in the South, in Bombay in the West or in Bengal in the North-East. The only difference observable in the images belonging to the various parts of the country is in the outline of the features and the details of ornamentation. The Brihat Samhitaof Varāhamihira says: - dēśānurūpabhūshanavēshālankāra-mūrtibhih kāryā pratimā lakshanayuktā sannihitā vriddhidā bhavati. This means that the ornamentation and clothing and beautification of the images should be worked out in accordance with the usage in the country in which the images are made. Images made according to the rules laid down in the Sastras, when set up in

the neighbourhood, bestow prosperity and progress. It is thus required that the outline of the faces and features and the details of clothing and ornamentation should be made to vary from place to place according to local usage. In other respects no variation was allowed or encouraged. It cannot be seen that there has been in any part of India any new canon of art other than the rules prescribed in the Agamas and the Tantras. From the uniformity observable everywhere throughout India in the arrangement, say, of the individual figures belonging to a subject, it is clear that the rules laid down in the Agamas and Tantras have had a very general application. The same rules having been obeyed everywhere in the matter of making images, it is no wonder that the same results have been produced by artists belonging to all parts of the country in so far as the art is apt to be bound down by rules.

XII.

Local differences in sculpture due to the misunderstanding of the descriptive texts.

In going through the descriptions of the various images, as given in this volume, the reader will come upon a few instances, in which the sculptures of two different parts of the country differ in some import-

ant details. Taking the images of the sun-god Sūrva, for example, we find that the Agamas lay down the rule that the two hands of this deity should hold two lotuses, going up to the height of the shoulders. In the sculptures of Bengal, Orissa and parts of Central India, we meet with images, wherein the hands of Sūrya are at the level of the waist, while the lotuses are made to reach the height of the shoulders. In other instances the hands themselves are invariably raised up to the level of the shoulders. This appears to be due to a difference in opinion with regard to the interpretation of certain passages in the Agamas and other allied works. In this case, it is clear that some sculptors understood the passage as referring to the hands being raised up to the shoulders, while others took it as referring to the position of the lotuses. A number of other instances in exemplification of differences in sculptures arising from differences in the interpretation of the original texts are drawn attention to in the body of this treatise.

XIII.

The materials recommended in the agamas
for the making of images are wood,
ployed for making of images, metals, earth
ing images.

and also a combination of two or

more of the aforesaid materials. The precious stones enumerated in the agamas for the purpose of making images are sphatika (crystal), padmarāga, vaira (diamonds), vaidūrya (cat's eve), vidruma (coral), pushya, and ratna (ruby). Of these, sphatika is said to be of two kinds, the sūrya-kānta and the chandrakanta. Another authority adds brick, kadi-śarkara (a preparation the chief ingredient of which is the lime-stone) and danta (ivory) to the materials noted above. Almost all the dhrūvaberas, that is, the images set up permanently in the central shrines of Indian temples, (Hindu, Bauddha or Jaina), happen to be generally made of stone. There are a few instances of such principal images being made of wood; the most famous instance is in the temple of Jagannatha of Puri. The figure of Trivikrama in the central shrine of the large Vishņu temple at Tirukkōyilūr, (South Arcot district, Madras Presidency), is also made of wood. Brick and mortar or kadi-śarkara images are also occasionally met with in several temples; in the famous temples at Śrīrangam and Trivandram (Anantaśayanam), the main central images are understood to be of this kind. Metal is rarely employed in the making of dhruva-bēras; this material is almost exclusively used for casting utsava, snapana and bali images. Instances are

not unknown in which precious gems are employed as material for images. The palace of the king Theebaw of Burmah is said to have contained a large ruby image of Buddha. The temple at Chidambaram has a sphatika-linga which is about nine inches in height and has a pindikā (base) of as many inches in diameter.

In regard to bronze images, it is believed by some that India could not have known the cire perdue method of making metal images earlier than about the tenth century A.D., and that India must have therefore borrowed it from Europe. That the art of casting metals in wax moulds is much older in India can be shown in more ways than one. Taking first literature, we meet in it statements like the following: -lohajatvē madhūchchhishtam agninārdrīkritantu yat vastrēna šodhayēt sarvam dosham tyaktvā tu śilpinā, which means that, if images have to be cast in metal, the wax must first be melted and poured (out of the mould) and all defects removed with cloth. (Kāranāgama, chap. 11, v. 41). Again, verse 21, chap. 34 of the Suprabhedagama runs thus :- mrinmayam yadikuryāchchēchchhūlan-tatra prakalpayēt lāhajañcha višēshēna madhūchchhishtēna nirmitam i, that is, if the image is required to be made of earth, rods (of metal or wood) must be inserted (in them); if of

metals, it must first be prepared well in wax. Lastly, the fourteenth paṭala of the Vishņu-sanhitā has this—lōhō sikhtamayīm-archām kārayitvā mṛidāvṛitam-suvarṇādīni sansōdhya vidrāvyān-gāra-vapunah-kusalaih kārayēdyatnāt sampūrṇam sarvatō ghanam, which means that, if an image is to be made of metal, it must first be made in wax, and then coated with earth. Gold or other metals are purified and cast into (the mould) and a complete image is thus obtained by capable workmen.

Secondly, there is plenty of epigraphical evidences to demonstrate that the art of metal casting was practised in South India long before the tenth century A. D. In the several inscriptions of the reigns of the Chōla kings, Rājarājadēva the great and his son, Rājēndrachōladēva, engraved on the central shrine of the Brihadīśvara temple at Tanjore, we meet with scores of references to images cast solid and hollow.* It is well known that the first of these kings reigned in the last quarter of the tenth century and that the

^{* &#}x27;ghanam-āga elundaruļuvitta Chandēśvara-prasādadēvar,' that is, the god Chandēśvara-prasāda-dēva cast solid and set up; (S. I. I. Vol. II, p. 134). 'ghana-pollal-āgachcheyda rishabham', a bull cast hollow, (S. I. I. Vol. II, page 178).

second reigned in the beginning of the eleventh century. Hence it may be asserted without fear of contradiction that the Indians were familiar with the art of casting metals in wax moulds earlier than the tenth century. The bronze images of Mahishāsura-marddanī, Śakti, Ganēśa and Nandi portrayed on the plate preceding page 241, in the Annual of the Director-General of Archæology for India for 1902-3, are considered to be as old as the beginning of the 8th century. All these instances bear out well the statement that the art of metal casting is an old one in India and is evidently indigenous.

XIV.

The images in the central shrines, the dhruva
beras, whether made of stone or

Images were painted of old with appropriate with oil and made to look black.

At what period in the history of image worship this practice of smearing the images with oil came into existence, it is difficult, to say:

with oil came into existence, it is difficult to say; but there is not the slightest doubt that it is comparatively a recent practice. The dhruva-bēras, the kautuka-bēras and the utsava-bēras are, according to the Agamas, not to be bathed in water. For this purpose of offering the bath the snapana-bēra is

particularly intended; and the bathings are prescribed in the Agamas to these images alone. the earlier and the mediæval times, the dhruvaberas used to be covered with a thin coat of stucco. which was painted afterwards with the colour appropriate with each god. Hence it is that we are told, in the descriptions of images, that the colour of this or that image is black or blue or red and so on. Even now there may be found a few temples in which the dhruva-beras have still the old paint on them; for instance, the Varahasvamin cave at Mahābalipuram contains, in its central shrine, the painted figures of Varāha and his There are traces of paint to be seen on consort. several images in the caves of Ellora and Ajanta.

The rules regarding the colouring of images are applicable to mural and other paintings also. The Hindus were employing canvas for painting purposes from very early times. It is distinctly mentioned in Sanskrit works of authority that walls and cloths afford the surfaces on which chitrābhāsa images are to be painted—patē bhittau cha yō likhyan chitrābhāsa-ihōchyatē, (Suprabhēdāgama). Elaborate instructions are given for the preparation of the surface of the cloth intended to be painted upon, as also for the preparation of colours. The very name chitrābhāsa applied for

painting is suggestive of the fact that the principles of light and shade also were well understood pretty early by the Indians. This word chitrabhasa means that which resembles a chitra or solid natural image. The appearance of solidity comes to a picture painted on a flat surface only when light and shade are properly disposed in the picture. From the several instances of ancient painting found in India, it is easy to form an estimate regarding the great progress made by the Indians in the art of painting in the early times. The frescos of Ajanta and several wall paintings in the temples on the Malabar coast of the Madras Presidency, which latter have not as yet attracted the attention of scholars, disclose a notable advance made in India in this difficult art of painting.

XV.

In sculpturing such objects as the air and water, certain conventional devices are employed. Air, for instance, is shown by lines resembling the outlines of a cumulus of clouds, (See Pls. XLIX and LXXXIV); and water is represented by a number of wavy lines, between which are worked out the buds, the half-blown and the full-blown flowers and the leaves of the lotus, and such aquatic animals as the fish and the tortoise and

crocodiles. (See Pl. LII and Pl. CX). The device by which fire is indicated in sculptures is described elsewhere (see page 7). Mountains are shown by a number of boulders piled one upon another, (See Pls. LXV and LXVI): trees are generally shown as in nature in all schools of sculpture, (See Pl. IV), except the Chālukya-Hoysaļa school, wherein they are worked out in an ornamental and conventional manner, (See Pl. LIII). Celestial beings are distinguished from human beings by being sculptured as flying in the air. (See Pls. XXX and XXXI).

XVI.

The Sanskrit authorities relied upon in this work are mainly the $\overline{A}gamas$, the Mork authorities relied upon in this Upanishadic writings. The $\overline{A}gamas$ work.

to have received much attention from modern scholars. Many of them are probably not older than the fifth or sixth century A. D., and some may be even later than that. The Kāmikāgama, among the Śaivāgamas, is perhaps the oldest. In the Uttara-Kāranāgama, we find it laid down that, on the seventh day of the mahōtsava of Śiva, the impalement of the Jainas, said to have been carried

out at the instance of Tirujñānasambandha, ought to be celebrated; even now the name of that day's utsava is given as the 'impalement of the Jainas' and is celebrated in Madura, the historical scene of its occurrence. When an event of this description, associated with the life of this Saiva saint, is found mentioned in the Kāraṇāgama, need we say that it must be a work belonging to a time later than the time of Tirujñānasambandha? And he is understood to have lived in the middle of the seventh century, A. D.

Again, in many of the other Śaivāgamas, as in this, we are told that the Drāviḍa-vēdas are to be recited in temples as a part of the service in the temple; by Drāviḍa-vēdas, the Dēvāram hymns composed by Tirujñānasambandha, Vāgīśa (Appar), and Sundaramūrti, are meant. It is known that the last of them lived not earlier than the middle of the ninth century. Consequently the majority of the Śaivāgamas have to be looked upon as being later than the ninth century. Several of the words employed in them in describing the rāgas used in the singing of the Drāviḍa-vēdas, belong to the Tamil language.

The prose recension of the Vaikhansagama is perhaps the oldest among the Agamas of the Vaishnavas. The same work is also in verse; and

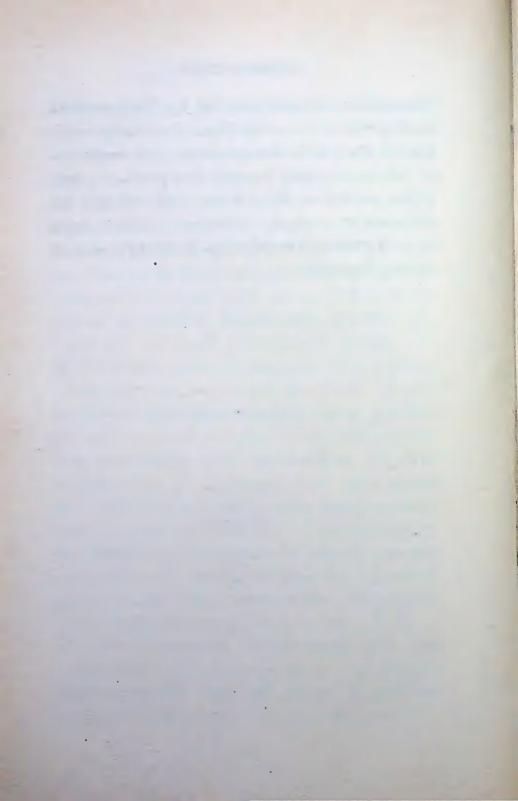
this is distinctly of a later date. This latter version requires the Drāvida-vēdas, that is, the Prabandhas of the Śrivaishnavas, to be sung in front of divine processions during festivals, while the Sanskrit Vēdas are to be recited at the end of the procession; in fact both the elements of this rule are observed among the Śrivaishnavas even at the present day. The age of the Alvars, or the Śrivaishnava saints, has been fairly satisfactorily established to be between the beginning of the 8th and the end of the 9th century of the Christian era. When we meet with a reference to the works of these Alvars, as the Dravida-vedas, there is nothing to prevent us from concluding that the Vaikhānasāgama, as it is in verse, is certainly not older than the 9th century, A.D.

We have another collection of Samhitās called the Pāncharātra Ágama. This also belongs to the Vaishṇavas, and is said to comprise as many as 108 samhitās. Many of these are not forthcoming and are perhaps lost. A very large number out of the extant samhitās are quite modern. For instance, the Iśvara-samhitā mentions the saint Saṭhakōpa and the āchārya Rāmānuja, who lived about 800 and 1000 A.D. respectively. Similarly the Brihad-brahma-samhitā also mentions Rāmānuja. The samhitās that mention this great

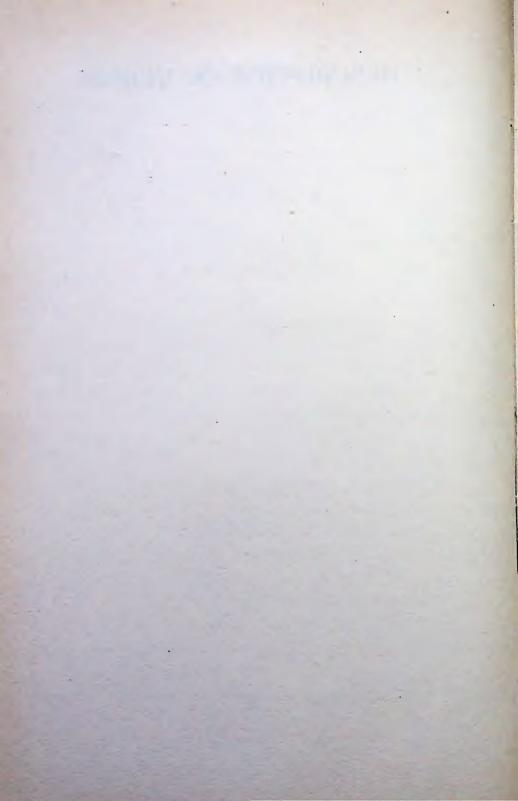
Vaishnava teacher and reformer have necessarily to be later than the eleventh century after Christ.

Thus it may be seen that the age of the Agamas and the Tantras is mainly between the 9th and the 12th centuries of the Christian era. But the descriptions of the images as contained in them may, nevertheless, be older than this period. It is well to bear in mind that these descriptions were most probably not invented by the authors of the Agama works under consideration, but were collected from previous authoritative sources. In proof of this, it may be mentioned that Varāhamihira, who is known to have lived in the 6th century, gives descriptions of certain images, and that his descriptions are not in any way different from those found in these later Agama works. The rules for the making of the images must have indeed been formulated at a much earlier time, and must have long remained unwritten. Varahamihira, in his Brihat-Samhitā, mentions a certain Nagnajit as the author of a treatise on Silpa-sāstra, in which the rule is laid down that the face of an image should be fourteen angulas in length. A figure with this measurement for the length of the face Varāhamihira calls a Drāvida figure. (According to Varāhamihira the length and breadth of a human face should be the same, that is, twelve angulas).

The author, Nagnajit, quoted by Varāhamihira, must certainly be older than the middle of the sixth century A.D.: the quotation also incidentally informs us that Nagnajit was possibly a Drāvidian author on Śilpa-śāstra, and indicates the existence of a school of sculpture in South India then. Varāhamihira refers also to another ancient author, Vasishṭha.



DESCRIPTION OF TERMS.



AN EXPLANATORY DESCRIPTION OF THE TECHNICAL TERMS EMPLOYED IN THE WORK.

THE explanation of a number of technical terms which are usually employed in the description of images may well precede their systematic description. These terms relate first to the objects which images of Hindu Gods are shown to bear in their hands, such as weapons, musical instruments, animals, birds, etc.; secondly, to the various attitudes in which the hands of images are shown; thirdly, to the postures which the bodies of the images are made to assume; and lastly, to the costume, ornaments and head gear in which they are represented. The most important among the weapons are:—

Śańkha Khēṭaka Khaṭvāṅga Aṅkuśa Chakra Dhanus Ṭaṅka Pāśa

Gadā Bāṇa Agni Vajra Khaḍga Paraśu Śūla Śakti

Musála Hala

The sculpturing of the several objects shown in the hands of Hindu images differs from place to place; sometimes they are not alike even in the same place. The simple, yet striking, representations of these in the early Chālukya, Pallava, and other styles of sculpture are no less artistic than the minute and elaborate carvings of the later Chālukya-Hoysaļa school. In the detailed description of these objects given below, only their important variations are noticed.

Of these weapons sankha, chakra and gadā are peculiar to Vishņu. In rare instances, the images of that deity are found carrying other weapons also, and this feature is noticeable in the representations of several of Vishņu's avatāras; for instance, in images representing the Trivikramāvatāra, the image is shown to carry, in addition to the three weapons mentioned above, the dhanus, the bāṇa, the khaḍḍa and the khēṭaka. But paraśu, khaṭvāṅga, śūla and agni are generally associated with Śiva, while aṅkuśa and pāśa are held by Gaṇēśa, Sarasvatī and other deities. Śakti, vajra and ṭaṅka are Subrahmaṇya's characteristic weapons. Musala and hala are found in associa-

DEFINITION AND DESCRIPTION OF TERMS.

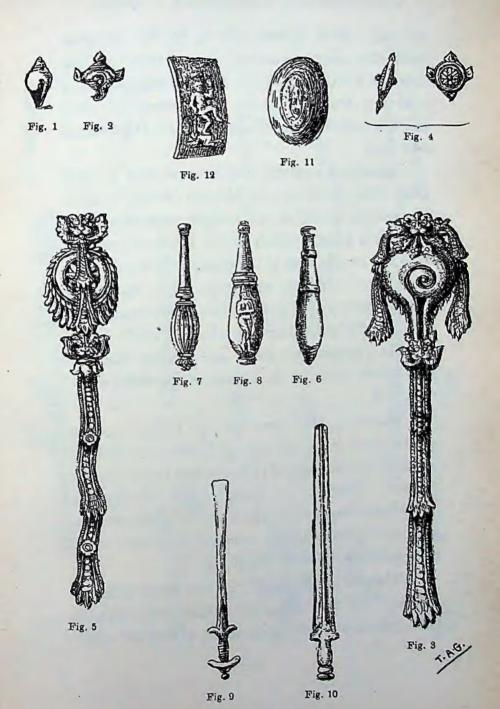
tion with Balarāma, Vārāhī and a few other deities. These are all briefly described in the order in which they have been mentioned above.

Śankha is the ordinary chank shell which is almost always found in one of the hands of the images of Vishnu. The sankha of Vishnu is known by the name of Panchajanya, being supposed to have been derived from the body of the asura named Pañchajana. It is declared to have been employed by Vishnu in war; by the blowing of this powerful conch-shell, he often struck terror into the hearts of his enemies. The conch represented in sculptures is either a plain conch, held in the hand with all the five fingers by its open end (Pl. I, fig. 1), or an ornamented one, having its head or spiral-top covered with a decorative metal cap, surmounted by the head of a mythical lion, and having a cloth tied round it so that portions of it may hang on either side (Pl. I, fig. 2). There are also tassels of pearls hanging on the sides. Curiously enough a sankha of this description is shown so as to be held between the first two fingers, which is indeed a difficult task to perform. In a few instances, attached to the lower end of the sankha, there is a thick jewelled ribbon which is made to serve as a handle. (Pl. I, fig. 3). Sometimes this ornamental variety of śankha is

shown with jvālās or flames of fire on the top and the sides.

Chakra is also a characteristically Vaishnava weapon. It is also carried by Durga, who is said to be the sister and as such the female form of Vishnu. It is shown in sculptures in two different forms. In the first variety, it is shaped like the wheel of a cart, with spokes, nave and all, and is meant to be grasped by the rim. But in the other form, it is highly ornamented, the spokes are made to resemble the petals of a lotus so that the internal parts appear like a full blown lotus in the tout ensemble (Pl. I, fig. 4). As in the case of the śankha, the chakra also has ornamentations on the top and sides and a jewelled ribbon running around it (Pl. I, fig. 5). It is in some cases held in the hand by means of this ribbon, and in other cases between the first two fingers. It is a weapon resembling the modern quoit and must have been used as a missile to be thrown against the enemy to cut him through and kill him.

Gadā is the ordinary Indian club. It is held in the hand by the images with all the five fingers. In some cases, however, one of the hands of the image is placed upon the top of the gadā which rests on the floor. In the earlier sculptures, its representation is always plain; it has a tapering



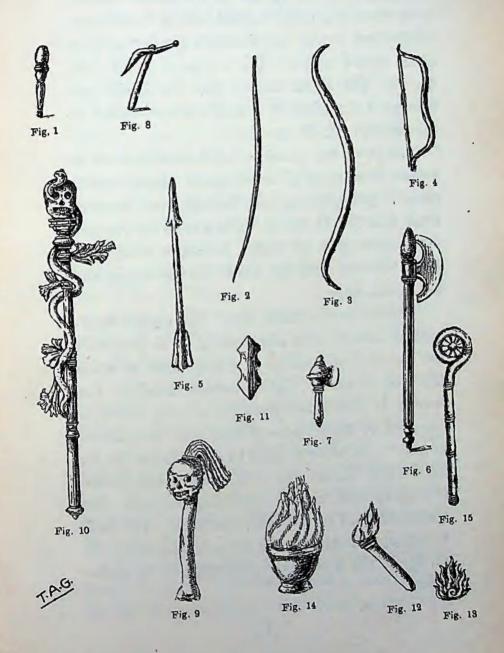
DEFINITION AND DESCRIPTION OF TERMS.

top and a stout bottom (Pl. I, fig. 6). In comparatively later instances, it is more or less elaborately ornamented (Pl. I, figs. 7 and 8). It is a weapon meant to strike the enemy at close quarters and does not therefore leave the hand of its owner.

Khadga is a sword, long or short, and is used along with a khēṭaka or shield made of wood or hide. The khadga is either single-edged or double-edged and has a handle which is not different from the handle of swords seen in the pictures of the Crusaders and the early kings of Europe (Pl. I, figs. 9 and 10). Khēṭaka is either circular or quadrangular and has a handle at the back, by which it is held (Pl. I, fig. 11). Sometimes there are curious emblems and devices depicted on the face of the khēṭaka (Pl. I, fig. 12).

Musala is the name of the Indian wooden pestle, which is an ordinary cylindrical rod of hard wood. It is quite capable of being used as an offensive weapon. There is no scope for the introduction of various shapes in relation to this plain weapon, and consequently it has remained unaltered in its form from early times (Pl. II, fig. 1).

Dhanus is the bow. It has three different shapes. The first is like an arc of a circle, with the ends joined by a string or thong taking the place



of the chord (Pl. II, fig. 2). In the second variety, it has three bends, the top and bottom bends being smaller and turned in a direction opposite to that of the middle bend which is the larger one (Pl. II, fig. 3). The third variety has five bends and belongs to a much later period in the evolution of this weapon (Pl. II, fig. 4).

Bāṇa or the arrow is so represented as to appear to be made of wood, and is tipped with a metallic point, its tail-end having a few feathers stuck in it (Pl. II, fig. 5). The arrows are put into a quiver slung on the back. An arrow is extracted from it for use with the aid of the fore-finger and the middle-finger.

Parašu is the battle axe. The earlier specimens of this are light and graceful. The parašu of the archaic type consists of a steel blade which is fitted on a turned, light, wooden handle. The handle is sometimes fixed in a ring which is attached to the blade of the axe. Sometimes, however, the blade is fixed in a hole bored in the handle (Pl. II, fig. 6). The later forms consist of a heavy club, closely resembling the gadā, into which the head of the parašu is fitted. The blade is disproportionately small in these later forms (Pl. II, fig. 7), but is of proper proportion in the earlier types.

Hala. This is the ordinary Indian plough, probably extemporised as a weapon of war (Pl. II, fig. 8).

Khaṭvānga is a curious sort of club, made up of the bone of the forearm or the leg, to the end of which a human skull is attached through its foramen. (Pl. II, fig. 9). From this description it must be clear that this peculiar weapon comes from very remote antiquity. In the ornate style of the later Chālukya-Hoysaļas, the osseous shaft of this old weapon is dispensed with and a well-turned wooden handle is substituted in its place (see Pl. II, fig. 10).

Tanka. The small chisel used by the stone-mason is called the tanka. Its shape, as found in sculptures, is given in Pl. II, fig. 11.

Agni. This is represented in two varieties according as it is used as a weapon of war or employed for the purpose of making offerings. In the first case agni is represented as in Pl. II, figs. 12 and 13; and this form of agni is commonly met with in the hands of Siva. Agni used for the purposes of religious offerings is sculptured as in Pl. II, fig. 14.

 \hat{Sula} is the trident which is the favourite weapon of Siva. It is represented in many forms; and the essential feature of all these is the triple

metal pike ending in sharp points and mounted upon a long wooden handle (Pl. III, figs. 1 and 2).

Ankuśa or the elephant goad is a weapon consisting of a sharp metal hook attached to a wooden handle (Pl. III, figs. 3 and 4).

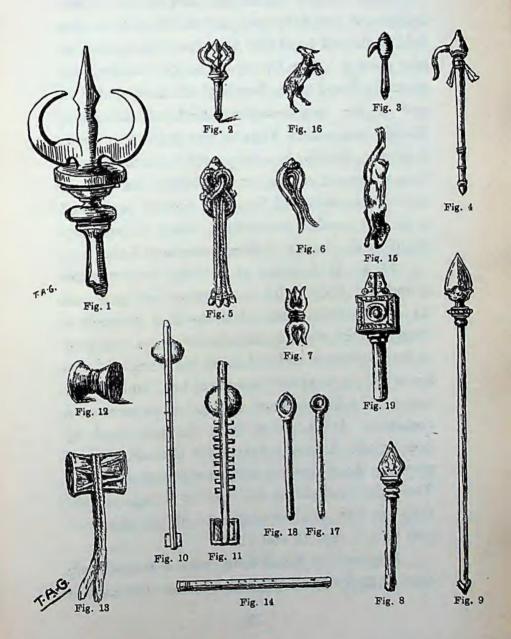
Pāśa. As the word indicates, it is a noose of ropes employed in binding the enemy's hands and legs. It is represented in scupltures as consisting of two or even three ropes made into a single or a double loop (see Pl. III, figs. 5 and 6).

Vajra is the thunder-bolt. This has a long history beginning from the Buddhistic period.* In later Hindu mythology, it is shown in almost the same form which it had in earlier times. It is made up of two similar limbs, each having three claws resembling the claws of birds; and both its parts are connected together by the handle in the middle (see Pl. III, fig. 7).

Śakti is the name applied to the spear. It consists of a metallic piece, either quadrangular or elliptical in shape, with a socket into which a long wooden handle is fixed (see Pl. III, figs. 8 and 9).

The second class of objects which are met with in the hands of the images of gods consist of certain musical instruments.

^{*} See Elura Cave Temples by Burgess, p. 12.



Some images, as, for instance, those of Dakshiṇāmūrti and Sarasvatī, are shown with a vīṇā held in the left hand the right hand being made to play upon it. The Damaru is another instrument generally found in the hands of the images of Śiva and of his manifestations such as Bhairava. Muraļi, also called Vēṇu is the flute peculiar to Krishṇa. Śankha is more properly a natural bugle than a weapon of war, and is treated as such in the representations of Vishṇu. Ghaṇṭā or the bell is another musical instrument, which is generally found in the hands of Vīrabhadra and Kāļi.

Vinā. It consists of a long hollow semicylindrical body with a number of keys on its sides. From each of these keys proceeds a string or wire which is stretched over the long body of the instrument and tied at the lower end. At this lower end is a square sounding box, and to the upper end a hollow gourd is attached to serve as a resonator. It is played with the left hand by passing the fingers lightly over the strings and pressing them down a little in required positions. The right hand plucks the various strings periodically to suit the requirements of the musician (see Pl. III, figs. 18 and 11).

Damaru is a small drum with a hollow body open at both ends. Over each of the open ends of

this hollow body is stretched a membrane which is held in position firmly by means of a string passing to and fro over the length of the body of the drum. By pressing these strings, the tension of the membranes may be altered at will so as to produce different notes by striking thereon, or by rubbing one of the membranes with a resined stick. Sometimes there is a string attached to the middle of the body of the drum; and to the end of this string is attached a bead. By holding the drum in the middle and shaking it suitably, this string with the bead may be made to strike against the membranes alternately and produce the required sound (see Pl. III, figs. 12 and 13).

Murali or Vēņu is a flute made, as its name indicates, from a thin and hollow bamboo. In a piece of bamboo, suitably chosen holes are bored in proper places. By blowing in the hole which is near to the closed end and stopping one or more of the other holes with the fingers as required, music of a very high standard of perfection is often elicited from this simple instrument (see Pl. III, fig. 14).

Ghanțā is the common bell (see Pl. IV, figs.

1 and 2.)

There are certain other objects shown as held in the hands of the images of Hindu gods.

Among these are to be found the representations of certain animals and birds. Siva is almost

Other objects held in the hands of images.

always shown as carrying a mriga or deer, and his son Subrahmanya is made to hold a kukkuta or

cock in his hand. Parrots and beetles are represented as being carried in the hands of Durga and other goddesses. The earliest known image of Siva, that on the Linga at Gudimallam, carries a ram. Later sculptures show a buck. In the case of the ram, it is held by the hind legs, with the head hanging downwards, whereas in the case of the buck though held by the hind legs, it is represented in the actual pose of "bucking" up (see Pl. III, figs. 15 and 16). We see, mcreover, certain utensils in the hands of the images. The chief ones among them are the kamandalu, the sruk, the sruva, the darpana and the kapala. The ajya-patra, or the vessel to contain ghee is sometimes found in association with the figure of Brahmā, who is, however, more generally seen to carry a pustaka or book in one of his hands. The book is also held as an emblem by his consort Sarasvati.

Kamandalu. This is an ordinary vessel to hold water and is of different shapes. It has in some cases a spout. The earlier specimens are simple



in design, though not very handsome in appearance. The later forms are more symmetrical and beautiful in design and workmanship (see Pl. IV, figs. 3, 4, 5 and 6).

Sruk and sruva are two different kinds of spoons, used to take out ghee from the ghee-pot and pour it out to the sacred fire in the sacrifices. The former of these has a hemispherical bowl, while the other is shaped very much like a modern spoon. A sruk of large proportion is generally carried by the goddess Annapūrnā (see Pl. III, figs. 17, 18 and 19).

Darpana means a mirror. In ancient times, when glass was either unknown or was not employed for making mirrors, highly polished metal plates of various designs were utilised to serve as mirrors. It may be remarked by the way that this old speculum industry has not yet died out in India. In a place called Āramuļa in Travancore, such mirrors are still manufactured; and the mirrors made by the workmen of this place are so true that they do not show distortion in reflection. Glass mirrors are not allowed to be used in temple service in Malabar, and it is not rare to find in wealthy temples in this part of the country speculum mirrors even as large as three feet by two feet. In sculptures the darpana is

either circular or oval in form, and is mounted on a well-wrought handle (see Pl. IV, fig. 7.)

Kapāla denotes the human skull. It is used by Śiva as a receptacle for food and drink. Later on the word came to mean the cut half of an earthen pot, and then a basin or a bowl. In sculpture the kapāla occurs as a common spherical or oval bowl (see Pl. IV, fig. 8).

Pustaka means a book. It is made up either of palm leaves or of paper, the latter variety being, however, comparatively modern. In older sculptures it is always a palm leaf book that is represented as being held in the hand by Brahmā and other deities (see Pl. IV, fig. 9).

Akshamālā is the rosary of beads. The beads are either rudrāksha or kamalāksha in variety, and the rosary is found in the hands of Brahmā, Sarasvatī and Śiva, though rarely in association with other deities (see Pl. IV, fig. 10).

Flowers, such as the padma, (lotus), and the nīlōtpala, (the blue lily) are to be seen in the hands of the images of goddesses in general, though more especially in the hands of the goddesses Lakshmī and Bhūmi.

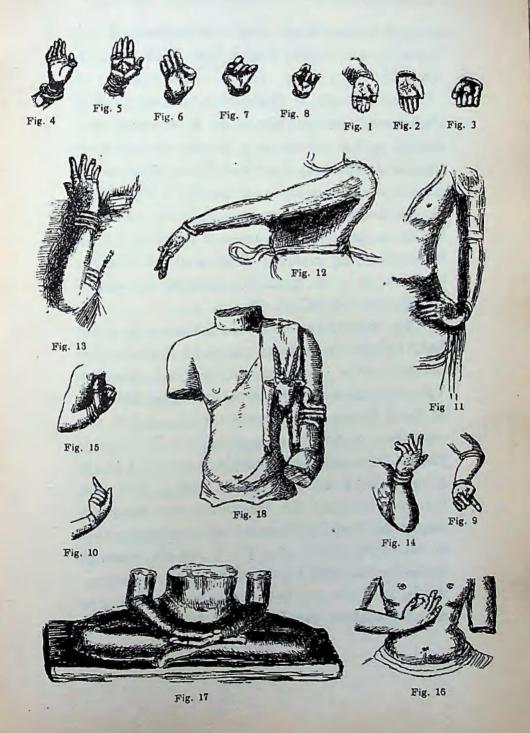
Figures of goddesses sculptured in company with their consorts are always represented as having only two arms. In one of their hands they hold a

flower. However, when there are two Devis, one on either side of a god, the goddess on the right holds a padma, (see Pl. IV, figs. 11, 12 and 13), while the goddess on the left, holds a nīlotpala (see Pl. IV, fig. 14).

tion with the various poses in which the hands of images are shown. Each pose has its own designation, and the most common hastas or handposes are the varada, the abhaya, the kaṭaka, the sūchī, the tarjanī, the kaṭyavalambita, the daṇḍa and the vismaya. There are also certain other hand-poses which are adopted during meditation and exposition. They are known by the technical name of mudrā; and those that are commonly met with are the chin-mudrā or the vyākhyānamudrā, the jñāna-mudra and the yōga-mudra.

The varada-hasta shows the pose of the hand while conferring a boon. In this pose the palm of the left hand, with the fingers pointing downwards is exposed to the observer, either as fully opened and empty or as lightly carrying a small bolus (see Pl. V, figs. 4, 5 and 6).

Abhaya-hasta means the protection-affording hand-pose. Here the palm of the hand, with the fingers pointing upwards, is exposed as if



engaged in enquiring about the welfare of the visitor in the Hindu fashion (see Pl. V, figs. 1, 2 and 3).

Kajaka-hasta or simha-karna is that pose of the hand wherein the tips of the fingers are loosely applied to the thumb so as to form a ring or, as somewhat poetically expressed by the latter name, so as to resemble a lion's ear (see Pl. V, figs. 7 and 8). The hands of goddesses are generally fashioned in this manner for the purpose of inserting a fresh flower every day in them. This is also the manner in which one of the hands of a standing or a reclining figure of Vishnu is fashioned.

Sūchī-hasta has been misunderstood by some Sanskrit scholars to mean the hand that carries a sūchī or needle. For example, Mr. Nāgēndranātha Vāsu in giving a description of the goddess Mārīchī, as found in the Sādhanamālātantra, renders the expression vajrānkuša-šara-sūchidhārī-dakshinaka-rām as "the goddess who holds in her right hands a vajra, a goad, an arrow and a sūchī." But, like the tarjanī-hasta, the sūchī-hasta, also denotes a hand-pose, in which the projected forefinger points to an object below (see Pl. V, fig. 9), whereas in the tarjanī-hasta the forefinger has to point upwards, as if the owner of the hand is warning or scolding another (see Pl. V, figs. 10).

Katyavalambita-hasta. In this the arm is let down so as to hang by the side of the body, and the hand is made to rest on the loin, indicating thus a posture of ease (see Pl. V, fig. 11).

Danda-hasta and gaja-hasta are terms which have misled scholars, some of whom have understood them to mean a hand that carries a staff. Literally, the word danda-hasta may have such a meaning, but in Sanskrit iconographic works, it is used to denote the arm and hand thrown forward and held straight like a stick or like the trunk of an elephant (see Pl. V, fig. 12).

Añjali-hasta. In this hand-pose the palms of the hands are kept close to each other and the folded-hands are made to rest on the chest. This hand-pose is indicative of worship and prayerfulness (see the picture of Hanuman given elsewhere).

Vismaya-hasta indicates astonishment and wonder. In this pose the fore-arm is held up with the fingers of the hand pointing up and the palm turned away from the observer (see Pl. V, figs. 13 and 14).

Among the *mudras*, in the *chin-mudrā*, the tips of the thumb and the forefinger are made to touch each other, so as to form a circle, the other fingers being kept open. The palm of the hand is made to face the front. This is the *mudrā* adopted

when an explanation or exposition is being given; hence it is also called vyākhyāna-mudrā and sandaršanamudrā (see Pl. V, fig. 15).

In the jnana-mudra, the tips of the middle finger and of the thumb are joined together and held near the heart, with the palm of the hand turned towards the heart (see Pl. V, fig. 16).

In the yōga-mudrā, the palm of the right hand is placed in that of the left hand and both together are laid on the crossed legs of the seated image (see Pl. V, fig. 17).

Sitting Postures and Seats.—The Science of Yōga describes various postures of sitting, as suitable for meditation and mental concentration. These sitting postures are technically known by the name of āsanas; and the kūrmāsana, the padmāsana, the bhadrāsana, the utkuṭikāsana and the makarāsana, are some of the varieties thereof. A few of them occur in sculpture, as well. The names of some of these sitting postures have been interpreted to mean particular forms of seats, owing to the ambiguity of the word āsana, and such seats have been worked out in sculpture; as instances the kūrmāsana, the makarāsana and the padmāsana may be noted.*

^{*} See Pl. VI, figs. 1, 2, and 3. In fig. 1 the padmāsana is represented as a lotus, in fig. 2, the makarāsana as a mythical makara and in fig. 3, the kurmāsana as a tortoise.



PADMASANA (ELLORA)
Fig. 1



MAKARĀSANA. (ELLORA-) Fig. 2

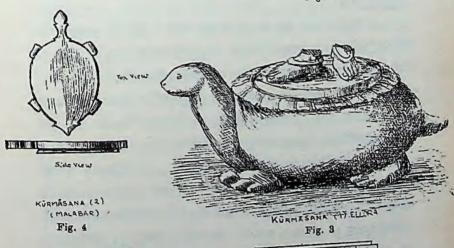


Fig. 5



Fig. 6

In the padmāsana the two legs are kept crossed so that the feet are brought to rest upon the thighs (see Pl. V, fig. 17). In the kūrmāsana, the legs are crossed so as to make the heels come under the gluteals, while the vīrāsana requires the left foot to rest upon the right thigh and the left thigh upon the right foot. In the bhadrāsana the legs are crossed as in the kūrmāsana, and the right and the left big toes are caught hold of by the right and the left hands respectively. In the simhāsana the legs are crossed as in the kūrmāsana; and the palms of the hands, with the fingers kept stretched out, rest supinely upon the thigh, while the mouth is kept open and the eyes are fixed upon the tip of the nose.*

(अहिर्बुध्न्यसंहितायां त्रिंशाध्याये ॥)

Besides the above āsanas there are some others also assumed by the images, such as the ālīḍhāsana and utkuṭikāsana. Of these, the ālīḍhāsana is defined as a particular attitude adopted while shooting, the right knee being thrown to the front and the left leg retracted. This attitude is assumed by Śiva as Tripurāntaka while destroying the three cities, and also by the goddess Mārīchī.* The Utkuṭikāsana is a peculiar posture in which the person sits with his heels kept close to the bottom and with the back slightly curved (see the figure of Kēvala Nārasimha elsewhere).

The word āsana means also a seat or a pedestal. In this sense pīṭha is often used as its synonym. Descriptions of some material āsanas of this kind are met with in Sanskrit works treating of the make-up of images. Suprabhēdāgama mentions five different kinds of āsanas, namely, anantāsana, simhāsana, yōgāsana, padmāsana and vimalāsana. According to Chandrajñāna, anantāsāna is a triangular seat, simhāsana rectangular, vimalāsana hexagonal, yōgāsana octagonal, and padmāsana circular. The same Suprabhēdāgama adds that anantāsana should be used as the seat for the image

^{*} See fig. 49 opposite page xcii in Mr. Nagendranath Vasu's Arch. Surv. of Mayurabhanja.

when it has to witness amusements, simhāsana when it has to be bathed, yōgāsana during invocation, padmāsana during the conduct of worship, and vimalāsana when the offerings are offered. The height of the padmāsana consists, according to the same work, of sixteen parts, of which two form the thickness of the lowest layer, five make up the lower lotus, two the intervening neck, and four the upper lotus and two more the uppermost layer (see Pl. VI, figs. 1 and 5).

Padmāsana should always be circular or oval, but never rectangular. In the absence of authoritative information as to its length and breadth, it is left to the sculptor to choose them so as to suit his purpose. Bhadrapītha is another seat, the height whereof is also divided into sixteen parts, of which one forms the thickness of the upana or the basal layer, four of the jagati or the next higher layer, three of the kumuda, one of the pattika, three of the kantha, one of the second pattika, two of the broader mahāpattika and one of the ghritavāri the topmost layer (see Pl. VI, fig. 6). Bhadrapītha may be either circular or rectangular. A description of the wooden seat known as kūrmāsana is given in the Tamil work called Saivasamaya-neri. The timber used for making this seat is the iluppai, karungāli (ebony) or bilva (bael). The kūrmāsana must have

the oval shape proper for a mirror (Pl. IV, fig. 7). The height of it has to be four angulas, its breadth twelve, and it should be provided with the face and feet of a tortoise, these latter being one mushti or seven angulas in girth (see Pl. VI, figs. 3 and 4).* In the description of Chāmundā a prēta or a human carcass is mentioned as a seat for her. sana is the posture in which the $y\bar{o}gi$ lies flat on his back, with his arms outstretched; evidently this attitude is meant for the perfect relaxation of all the muscles of the body to secure complete ease in breathing, and in it one is certainly apt to appear as though he were dead. It may be surmised that this yogic asana has been materialised into the above curious carcass-seat. The simhāsana is a four legged seat, circular or rectangular in shape and one hasta or cubit in height. The four legs of this seat are made up of four small lions.

^{*} இருப்பைகருங் காலிவில் வாதியினுற் செய்க தருப்பணம்போற் கூர்மா தனம், உன்னத நாலங் குலமென் றுணர்ந்திகே பன்னிரண்டென் றேவிரிவைப் பார். முகமும் பதநான்கு முட்டியள விற்செய் யகமதனுக்குக்குழிபோ லாக்கு. பருமைதா னேழங் குலம்பகர்ந்த முட்டிக் குரிமைமா இங்குலமென் றேர். (Verses 57—60, பொதுவிலக்கணம், சைவசமயதெறி).

Costumes. Ornaments and Head silk clothings are dyed in various

The tiger's skin is worn over the silk or the cotton clothing, while the deer-skin is thrown over the body. One manner of wearing the deerskin is what is known as the upavita fashion. In it the skin goes over the left shoulder across the body, and below the right arm and comes again to the left shoulder right up the back. The head of the deer is made to hang in front over the chest as shown in fig. 18 on Pl. V. These costumes are shown distinctly in almost all castings and sculptures of images. Some of the sculptured images are even painted so as to show the intended colours of their chiselled costumes. In almost all the later representations of Hindu gods and goddesses we may see the yajñopavīta running across the chest from left to right. In the Gudimallam Linga, which is probably the earliest known Hindu sculpture, the yajñōpavīta is not found; and the image of Śiva is given only two arms instead of the usual four. At what stage of the history of Hindu sculpture the representation of the yajñōpavīta came into vogue is not quite clear; it is found in what, according to Mr. Vincent A. Smith, is known as

the Gupta period, and also in the early Chālukva-Pallava period. It is represented in these later sculptures as a ribbon going round the body in the manner required and tied in front in a knot. It is obviously the sacred-thread of the higher castes among the Hindus. Hara means a necklace and is seen in many different patterns. In the earlier periods, it is somewhat short and forms a broad band made up of several pieces. Kēyūra is a flat ornament worn on the arm just over the biceps muscle; the kankana or the bracelet is worn at the wrist. At the junction of the thorax and the abdomen also is worn a broad belt of good workmanship; it is called udara-bandha. The belt going round the hip is called katibandha, and the zone employed to support and keep in position the breasts of feminine figures is called kuchabandha. Hindus are forbidden by the rules of the Dharma-śāstras from wearing stitched clothes. Hence arose probably the practice of women employing this kucha-bandha. Bhujanga-valaya is an ornament worn at the wrist by Siva. It is a bracelet shaped like a coiled snake. Its circumference has to be at least a fourth larger than that of the wrist on which it is worn; at the junction of the tail with the body of the snake, the hood rises; it has to be twelve angulas high, seven in width

and one in thickness. Two fangs have to be shown in the mouth so as to be visible outside.

A very large number of ornaments are mentioned as useful for adorning the images of gods. There are ornaments for the ear, the neck, the shoulder, the forearm, the trunk, the breasts, the loins, the ankles and the fingers. Different kinds of head-gears are also described. These ornaments and headgears are noticed here as briefly as possible. The ear-ornament is known by the general name of kundala. At least five different kinds of kundalas are known, namely, the patrakundala, the nakrakundala, which is the same as the makara-kundala, the sankhapatra-kundala, the ratnakundala, and the sarpa-kundala. It appears to be probable that in the early periods of Indian civilization men and women considered it a beauty to have large earornaments attached to the ear-lobes, which were often specially bored and dilated for the purpose. Even today we may see on the Malabar Coast ladies with specially bored pendant ear-lobes, in which there shine large, but light, golden discs. In the earlier stages of causing the dilatation of the lobes of the ear, cylindrical rolls of cotton cloth or flattened spirals of cocoanut-leaf or palmyra-leaf are thrust in to produce the required internal pressure. In course of time, these spirals came to

be made of a thin sheet of gold in imitation of the leaf. This form of golden ear-ornament is known, rightly indeed, by the name of patra-kundala (see Pl. IV, fig. 15). Its Tamil name ōlai is interesting in this connection. Again conch shells were extensively employed in making ornaments for the ear as well as the forearm. When the shell is cut cross-wise, it produces a spiral ring which may be thrust into the distended ear-lobe. This kundala is called the śankha-patra (see Pl. IV, fig. 16). A jewelled circular ear-ring is called a ratna-kundala (see Pl. IV, fig. 17). Ear-ornaments made in the form of the mythical makara and in the form of a cobra are called respectively the makara-kundala and the sarpa-kundalas (see Pl. IV, figs. 18 and 19).

One or two ornaments are peculiar to Vishņu and they are the śrīvatsa and vaijayanti. We are aware that on the chest of Buddha there is the mark known as śrīvatsa; it is perhaps introduced here in the belief that Buddha is an incarnation of Vishņu. Śrīvatsa is a mark, a sort of mole, which is conceived to adorn the chest of Vishņu in association with the kaustubhamani which is a jewel. In sculpture this mole is represented by a flower of four petals arranged in the form of a rhombus, or by a simple equilateral triangle, and is invariably placed on the right side of the chest.

The vaijayanti is a necklace composed of a successive series of groups of gems, each group wherein has five gems in a particular order; it is described in the Vishnupurāna thus:—"'Vishnu's necklace called vaijayanti is five-formed as it consists of the five elements, and it is therefore called the elemental necklace.' Here five-formed points to five different kinds of gems, namely, the pearl, ruby, emerald, blue-stone, and diamond. The Vishnurahasya also says, 'From the earth comes the blue gem, from water the pearl, from fire the kaustubha, from air the cat's eye and from ether the Pushparāga.'"*

Head-gear. The commonly known Sanskrit name for the head-gear is mauli. There are

^{*} See Bhaskararaya's commentary on Lalita-sahasranama.

[†] देवानां भूपतीनां च मौलिलक्षणमुच्यते ।
जटामौलि: किरीटं च करण्डं च शिरस्रकम् ॥
कुन्तलं केशवन्धश्च धिम्मिल्लालकचूडकम् ।
मकुटं च इति ख्यातं तत्तदाकारमानतः ॥
पत्तपटं पुष्पपटं रत्नपटं विधा मतम् ।
पितामहस्य छ्दस्य जटामकुटयोग्यकम् ॥
किरीटमकुटं चैव नारायणस्य योग्यकम् ।
अन्यदा देवतानां च करण्डमकुटान्वितम् ॥
जटामौलिर्मनोन्मन्याश्चेन्दिरा कुन्तलं तथा ।
सरस्वसाध्य सावित्र्याः केशबन्धश्च कुन्तलम् ॥

various well-known varieties of head-gear such as jaṭā-makuṭa, kirīṭa-makuṭa, and karaṇḍa-makuṭa; and the minor varieties thereof are śirastraka, kuntaṭa, kēśabandha, dhammilla and aṭaka-chūḍaka. In the formation of these minor varieties the plaits of hair are bound by what are called patra-paṭṭa, pushpa-paṭṭa and raṭna-paṭṭa.

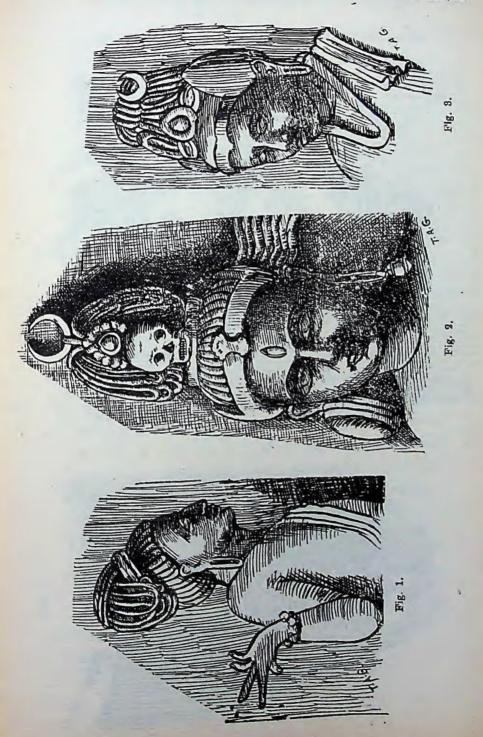
The jaṭā-makuṭa is, as the name indicates, made up of twists of matted hair done into the form of a tall cap. The Uttara-kāmikāgama gives the following rather long and somewhat unintelligible description of the ushnīsha in which the jaṭā-

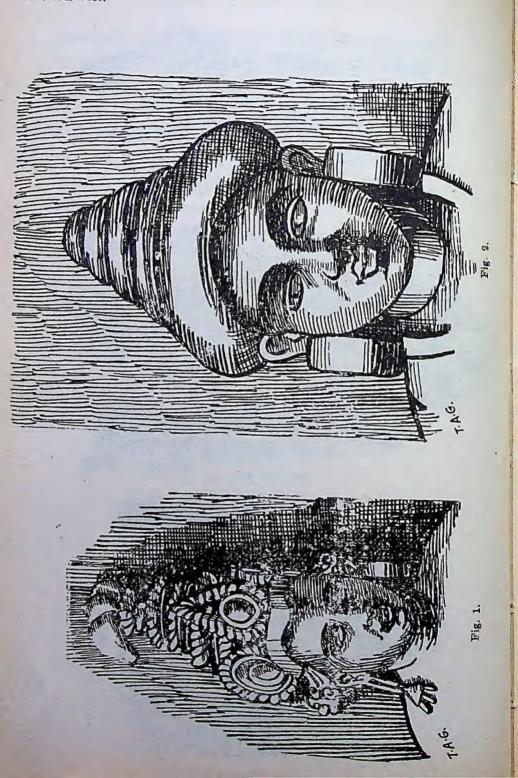
अथवा सर्वशक्तीनां करण्डमकुटान्वितम्।
किरीटं सार्वभौमस्य (चातिराज्यस्य ?) चाधिराजस्य योग्यकम्॥
नरेन्द्रस्य करण्डस्त्यात्पार्ष्णिकस्य शिरस्रकम्।
चक्रवर्त्त्यादिभूपालैः करण्डं मकुटं सदा॥
पत्तपटं पट्टधरो रत्नपटं च पार्ष्णिकः।
पट्टभाक् पुष्पपटं च चोक्तमेवं पुरातनैः॥
प्रभाकरास्त्रप्राहौ च पुष्पमाल्या प्रकीर्तितः।
चक्रवर्तिमहिष्यस्य (?) कुन्तलं मकुटं भवेत्॥
अधिराजनरेन्द्रस्य महिष्याः केशबन्धनम्।
पार्ष्णिकश्च पट्टधरो मण्डलेशश्च पट्टभाक्॥
एतेषां च महिष्याश्च धम्मिल्लालकमाहृतम्।
प्रभाकरास्त्रप्राहाभ्यां महिष्यालकन्युक्कम्॥
(मानसारे॥)

makuta is included. "The ushnīsha-bhūshana* should be made so as to be of three angulas in height. On its four sides there must be four $p\bar{u}ris$. In the middle of the ushnīsha there must be a makarakūta with seven holes. On each side there has to be a patra-kūta and on the back, a ratna-kūta. The breadth of the ushnisha must be ten angulas at the top, while at the base it has to be the same as that of the face of the wearer. A crescent of the moon has, in the case of the image of Siva, to be attached to it either on the left or on the right side, and there is to be a cobra on the left side. The jatāmakuta is in fact as described below: five jatās or braids of matted hair are taken and tied into a knot three inches in height by coiling them into one or three loops, the remaining braids being bound and

> * उष्णीषभूषणं कुर्यात्तिमात्रेण विशेषतः । पार्श्वयोः पुरतः पृष्ठे चतुष्पूरिसमन्वितम् ॥ मध्ये मकरकूटं स्यात्सप्तकोटरसंयुतम् । पार्श्वयोः पत्तकूटं स्यात्पृष्ठे स्याद्रत्नकूटकम् ॥ अप्रे दशाङ्गुलं तस्य मूले तु मुखविस्तरम् । तत्तत्तिगुणनाहं तु वामे वामेऽर्धचन्द्रकम् ॥ वामे महाफणि (१) तस्य सर्वालङ्कारभूषितम् । जटाभिः पश्चभिर्प्रनियं त्रिमात्रेण विशेषतः ॥ एकधा तु त्रिधावृत्य शेषाभिः पार्श्वलम्बनम् । जटामकुटमेतिद्धं सर्वालङ्कारमीरितम् ॥

(उत्तरकामिकागमेऽष्टचत्वारिंशत्तमपटले ॥)





taken through to be left hanging on both sides" (see Pl. VII, figs. 1, 2 and 3). This jatā-makuṭa is prescribed for Brahmā and Rudra among the gods, and for Manōnmaṇi among the goddesses.

Kirīṭa-makuṭa is a conical cap sometimes ending in an ornamental top carrying a central pointed knob. It is covered with jewelled discs in front or on all sides, and has jewelled bands round the top as well as the bottom. The kirīṭa-makuṭa should be worn exclusively by Nārāyaṇa among the gods. Among human beings the kirīṭa may be worn by sārvabhauma chakravartins* or emperors and by adhirājas or superior governors of provinces (see Pl. IV, figs. 20 and 21).

For all the other gods what is called the karanda-makuta is prescribed. It is a crown made in the shape of a karanda which is generally a bowl-shaped vessel (see Pl. VIII, fig. 2). It is short in height and small in size, and is, as pointed out above, indicative of subordination in status. This is the headgear of all the various kinds of

^{*} चतुस्समुद्रपर्यन्तं पृथिवीं यः प्रपालयेत् चक्रवर्ती समाख्यातस्सप्त-राज्यं प्रपालयेत् अधिराजस्समाख्यातिक्षराज्यं यस्तु पालयेत् नरेन्द्रस्सतु. विज्ञेयस्त्वन्येपि बह्वोमताः ॥ He is a chakravartin whose rule extends to the shores of the four bounding oceans; he who holds sway over seven provinces is called an adhiraja, while one who reigns over three provinces is a Narendra.

goddesses; it is prescribed, among human beings, to adhirājas also. Sometimes even chakravartins are seen to wear only the karaṇḍa-makuṭa.

The remaining kinds of head-gear mentioned above are mostly modes of dressing the hair. The mode called kēśabandha is employed in relation to Sarasvatī among divine beings, and in relation to the queens of adhirājas among human beings, and the style known as kuntaļa is meant for the goddess Lakshmī and also for the queens of emperors and adhirājas and narēndras. (see Pl. IV, figs. 22, 23 and 24).

Śirastraka is said to be meant for generals (pārshņikas) of kings. It is much like an ordinary turban.

The wives of manḍalīkas or appointed governors of small provinces should wear their hair done in the form of a knot which is technically known as dhammilla. But the women who carry torches before a king and the wives of the king's swordbearers and shield-bearers, had to wear their hair in a knot called aṭaka-chūḍaka. The different kinds of knots of hair as described above seem to have been bound by wreaths of flowers called pushpapaṭṭa or by strings of leaves like those of the cocoanut palm called patra-paṭṭa, or by a jewelled golden band called ratna-paṭṭa.

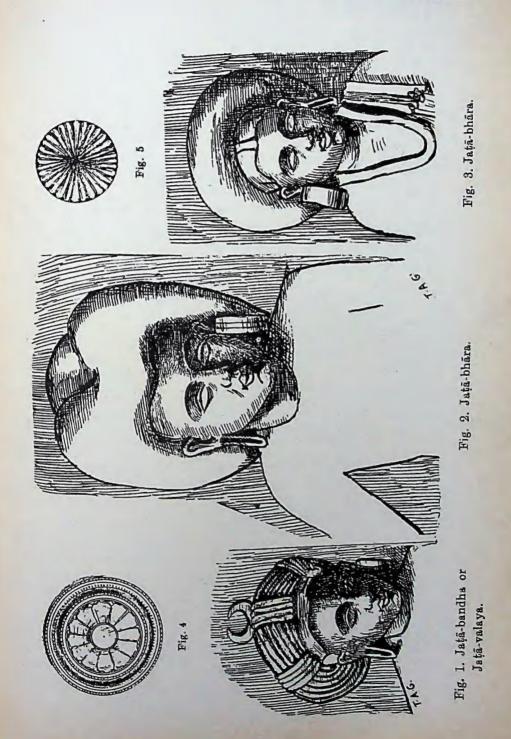
From this somewhat minute description of the head-dresses and from the known assignment of particular forms of gear to particular classes of divinities and human beings, it is easy to make out without mistakes the status of the divinity or the human being having a particular head-gear; and to a knowing observer these head-gears form an instance of the definiteness which prevails in the conventional language of symbolism.

Chhannavīra appears to be a flat ornament, a kind of jewelled disc, meant to be tied on the makuṭa or hung round the neck by a string so as to lie over the chest. This ornament is mentioned pretty frequently but what kind of thing it means is not quite easily understood.

Sańskrit iconographic treatises insist that the siraschakra, or the halo surrounding the head of every divine being, is a necessary part of the image thereof. It should have the form of a circle or a full-blown lotus (see Pl. IX, figs. 4 and 5), eleven aingulas in diameter, and should be away from the head by a distance equal to a third of its diameter. This halo-circle is attached to the back of the head of images by means of a rod whose thickness is equal to one-seventh of the diameter of the siraschakra. The siraschakra has theoretically to be something which is aloof and unconnected (see

Pl. IV, figs. 25 and 26); but in material representations, it is impossible to have a siraschakra which is not attached to the head; hence the need for this connecting piece. This piece is covered with and hidden in wreaths of flowers, which appear to adorn the hair-knot of the image at the back, so as to make the siraschakra appear to be projecting distinctly behind the head. The siraschakra of the sculptures is considered to correspond to the prabhāmandala or the halo of light which surrounds all divine beings. In other words, it is intended to serve as a material representation of the glory or circle of light shining around the head of gods.

The prabhāvaļi represents something similar to the prabhā-maṇḍala; the former is, however, a ring of light that surrounds the whole person of a god, while the latter is a circular halo that is shown close to the head. The prabhāvaļi is an ornamental circular or oval ring, with a number of jvālās or protruding tongues of flame. Very often the special emblems of the god to whom the prabhāvāļi belongs are sculptured on each side of it; for example, śankha and chakra are found in association with the prabhāvaļi of Vishņu, paraśu and pāśa with that of Śiva or Ganēśa. In some instances, the prabhāvaļi of Vishņu contains his ten avatāras carved on it in the usual order from right to left.





GANAPATI.



7IGHNĒŚVARA is, as the name indicates, the deity presiding over obstacles; as such, he happens to be the god who either puts obstacles in the way or removes them. That he has the capacity for doing both these things is evident from the account of his origin given in the Lingapurana. It is stated therein that the Asuras and Rakshasas, performed sacrifices and other acts of virtue, and received several boons from Siva the Supreme God. Protected with the boons thus acquired from god Siva, they began to fight against the Devas and defeat them. Indra and the other gods, afflicted by the defeats received at the hands of the Rakshasas, complained about their hard lot to the Supreme God and prayed to him that he should create a being, who would be the lord of obstacles, Vighnēśvara, and throw obstacles in the way of the Asuras and Rakshasas in their attempts to perform acts of merit, and thus

render them unfit to receive any more boons from God. Siva yielded to this request of the gods and willed that a son be born to him to fulfil this object. Then one of his amsas, that is, a part of his power, took shape in the form of a handsome being and was delivered out of the womb of Pārvatī. Him Siva named Vighnēśvara, and advised him to hinder the Asuras, Rūkshasas and other wicked people from performing sacrifices and other virtuous acts, but to render all assistance to the Dēvas and other good beings in their endeavour to perform such acts. Vighnēśvara, thus born and thus installed in his position, has continued discharging his duties in the world of his Hindu devotees and worshippers.

From this it is clear that upon Vighnēśvara were laid the duties of hindering and also of facilitating all acts of virtue, according to the motives with which their performance was undertaken. Various other accounts of the origin of Vighnēśvara are also found in the Purāṇas. The Śiva-purāṇa gives the following account of the birth of Vighnēśvara:—

"The origin of Vighnesvara is different in different aeons of creation. I am relating to you now the story of the birth of this god as it took place in the Śvētakalpa. Once upon a time,

Javā and Vijayā, the two companions of Pārvatī suggested to her that, though she had Nandi. Bhringi and others among Siva's attendants as her servants, still it would be better for her if she had a person as her own servant. Pārvatī took the advice in good part, and it so happened subsequently that, on one occasion, when she was bathing in one of the inner compartments of her mansion, Siva not knowing where she then was, went into the place where she was bathing. Parvati realised the value of the advice of her friends fully then and resolved upon creating a person who would be to her a faithful servant. She took a little of the dirt on her skin and created out of it a lovely being and ordered him to keep strict guard at her gate so as not to allow any one inside without her permission. Once, Siva himself happened to go to meet his consort, but could not get access into her apartments, as the new gate-keeper would not allow him in. Siva then tried entreaties and threats, none of which proved effective; he then resolved upon forcing his way in somehow. On noticing this, the new dvārapālaka administered to Siva a few cuts with a cane and drove him out. Incensed at the behaviour of this insignificant servant of his consort he ordered his Bhūta-gaṇas—host of demons—

to kill him at once. In the fight that ensued Siva's host of demons were completely defeated and driven away. Then Vishnu, Subrahmanya and others tried, on behalf of Siva, their strength with Vighneśvara and met with no better result. Then Pārvatī, on seeing that her son Vighnēśvara, was fighting single-handed against powerful opponents, sent two minor goddesses to his help. They drew towards themselves by their mysterious power all the missiles aimed against Vighnēśvara and protected him from injury. Finding thus that no direct methods of attack succeeded as against Vighnēśvara, Vishņu thought of using strategy and with the aid of his māyā he caused confusion. Thereupon the two minor goddesses, finding their presence no longer of use there, returned to Pārvatī. It then became easy for Siva to cut off and remove the head of Vighneśvara.

"The news of the destruction of her son was conveyed to Pārvatī by the sage Nārada; and on hearing it she became so angry that she created a thousand fighting goddesses to bring trouble on all those that took part in the destruction of her Vighnēśvara. These goddesses attacked the gods and made them feel very miserable. To rescue the gods from this pitiable condition, Nārada and other sages prayed to Pārvatī, who promised to

restore peace as soon as her son was brought back to life. Siva on hearing this, ordered the gods to proceed to the north at once and bring the head of the first living being they met and fix it on the neck of the beheaded son of Parvati. The gods immediately proceeded and came across an elephant; they cut off its head and brought it and attached it as directed to the trunk of Vighness-That elephant had only one tusk, and Gaiānana (the elephant-faced Vighnēśvara) has. therefore only one tusk even to-day, and is known by the name of \overline{E} kadanta. When Pārvatī saw her son brought back to life in this manner, she felt pleased and took him to the presence of Siva. Vighnēśvara apologised to Śiva and the other gods for his past remissness in conduct and bowed in deep reverence to his divine father. Siva was thereby highly gratified and conferred upon Vighnēśvara the commandership over his own demon-hosts, and anointed him as Ganapati. It is thus that Vighnēśvarā became Gajānana and Ekadanta and Ganapati."

Quite a different story is given about the origin of Vighnēśvara in some of the other Purānas. Kennedy in his Hindu Mythology has given the following summary of the story as found in the Varāha-purāṇa, the Matsya-purāṇa and also the

Skānda-purāṇa:—" The immortals and holy sages observing that, whether the actions, which they or others commenced, were good or bad, no difficulty occurred in accomplishing them, consulted together respecting the means by which obstacles might be opposed to the commission of bad actions, and determined to have recourse to Rudra. They accordingly proceeded to Kailāsa, and thus with reverence addressed him: 'O, Mahādēva, god of gods, three-eyed, bearer of the trident, it is thou alone who canst create a being capable of opposing obstacles to the commission of improper acts.' On hearing these words, Śiva looked at Pārvatī and began to consider in what manner he could effect the wishes of the gods; and, as he was immersed in thought, from the splendour of his countenance (which represents the ākāšic portion of his body) sprang into existence a youth, shedding radiance around, endowed with the qualities of Siva, and evidently another Rudra, and captivating by his beauty the female inhabitants of heaven. Umā regarded him, and when she saw him thus lovely, her natural disposition was excited, and incensed with anger uttered this curse :- 'Thou shalt not offend my sight with the form of a beautiful youth, therefore assume an elephant's head and a large belly, and thus may all thy beauties vanish.'* Siva thus spoke to his son:—'Thy names shall be Gaṇēśa Vināyaka, Vighnarāja, the son of Siva; thou shalt be the chief of the Vināyakas and the gaṇas; success and disappointment shall proceed from thee; and great shall be thy influence amongst gods, and in sacrifices and all affairs. Therefore shalt thou be worshipped and invoked the first on all occasions, or otherwise the object and prayers of him who omits to do so, shall fail.'"

"In the Matsya-purāṇa it is said that this figure of Gaṇapati was formed with the head of an elephant, while another tradition has it that one day, when she was bathing, Pārvatī formed the oil, ointments, and impurity that came from her body into the figure of a man, to which she gave life by sprinkling it with the water of the Ganges.":

"In the following passage of the Skāndapurāṇa, however, the birth of Gaṇapati is ascribed to Pārvatī only:—Śiva, addressing Pārvatī.—'Formerly during the twilight that intervened between the Dvāparayuga and the Kaliyuga, women, bar-

^{* &}quot;Indignant at Siva producing without her participation so perfect a son."

[†] Kennedy's Hindu Mythology, pp. 353-54.

[‡] Kennedy's Hindu Mythology, p. 353, f. n. 2.

barians, Śūdras, and other workers of sin, obtained entrance into heaven by visiting the celebrated temple of Someśvara. * Sacrifices, ascetic practices, charitable gifts, and all the other prescribed ordinances ceased, and men thronged only to the temple of Siva. Hence old and young, the skilled in the Vēdas and those ignorant of them, and women and Śūdras, ascended to heaven, until at length it became crowded to excess. Then Indra and the gods afflicted at being thus overcome by men, sought the protection of Siva, and thus with reverence addressed him: - 'O, Śankara, by thy favour heaven is pervaded by men, and we are nearly expelled from These mortals wander wherever they please, it. exclaiming, 'I am the greatest'; and Dharmaraja, beholding the register of their good and evil deeds, remains silent, lost in astonishment. For the seven hells were most assuredly intended for their reception; but, having visited thy shrine, their sins have been remitted, and they have obtained a most excellent futurity.' Siva replied :- 'Such was my promise to Soma, nor can it be infringed; and all men, therefore, who visit the temple of Somēśvara must ascend to heaven. But supplicate Parvati, and she will contrive some means for extricating you from

^{* &}quot;The same as Somnāth."

this distress.' The gods then kneeling before Parvati, with folded hands and bended heads, thus invoked her assistance with laudatory strains:- 'Praise be to thee, O supreme of goddesses, supporter of the universe! Praise be to thee, O lotus-eyed, resplendent as gold! Praise be to thee, O beloved of Siva. who createst and destroyest! Praise be to thee, O mountain-born! Praise be to thee, O Kālarātri, O Durga, who pervadest the universe, and art the sole substance from which all female forms whether mortal or immortal, originate! Grant us thy aid, and save us from this fearful distress.' Having heard the supplication of Indra and the gods, thou, O goddess! wert moved with compassion, and gently rubbing thy body, there was thence produced a wondrous being with four arms and the head of an elephant; when thou thus addressed the gods:-'Desirous of your advantage have I created this being, who will occasion obstacles to men, and deluding them will deprive them of the wish to visit Somanatha, and thus shall they fall into hell.' This heard, the gods were delighted, and returned to their own abodes, relieved from all fear of mankind.'

"The Elephant-headed then thus spoke to thee, O Dēvī:—'Command, O lovely goddess! What I shall do.' Thou didst reply,—'Oppose obstacles to men's visiting Sōmanātha, and entice them to

give up such a purpose by allurement of wives, children, possessions, and wealth. But from those who propitiate thee by the following hymn, do thou remove all difficulties, and enable them to obtain the favour of Siva by worshipping at his shrine of Somanatha: -Om, I praise thee, O lord of difficulties! The beloved spouse of Siddhi and Buddhi, Ganapati, invincible, and the giver of victory, the opposer of obstacles to the success of men who do not worship thee, I praise thee O Gaṇēśa! The dreadful son of Umā, but firm and easily propitiated! O Vināyaka, I praise thee! O elephant-faced, who didst formerly protect the gods and accomplish their wishes, I praise thee! Thus, continued Pārvatī, 'shalt thou be praised and worshipped on the fourth of each half month; and whoever previously invokes the god Vināyaka, no difficulties shall impede the attainment of his proposed object, and a most beneficial result shall he derive from sacrifices, pilgrimages, and all other devotional acts.

The Suprabhēdāgama has a version of its own regarding the birth of Gaṇēśa. Śiva addressing Vighnēśvara informs him of his origin thus:—" I, in company with Pārvatī, retired once

^{*} Kennedy's Hindu Mythology, pp. 354-356.

enjoy each other's company. We saw there a female elephant making herself happy with a male elephant. This excited our passion and we desired to enjoy ourselves in the form of elephants. I became a male elephant, and Pārvatī a female one, and pleased ourselves, as a result of which you were born with the face of an elephant."

In the earliest known reference to him, in the Aitarēya-brāhmaņa I. 21, Gaṇapati is identified with Brahmā, Brahmaṇaspati or Bṛihaspati. "The art of writing was usefully employed", says Muir, "in the early ages of philosophy. Lists of words apparently submitting to a general principle of classification, or having the same sense, were drawn up. These lists formed gaṇas which were appreciated. Gaṇapati, the Lord of the gaṇas, was a name of Brahmaṇaspati. It was gradually recognised as knowledge itself. It was Brahma. It was the Vēda. Prātiśākhyas give gaṇas. Yāska's treatise is a collection of such gaṇas."

It is stated that when Vyāsa composed the Mahābhārata, he employed Gaņēśa as his amanuensis, who wrote to Vyāsa's dictation using his own tusk as his stile.

In the Brahmavaivarta-purāṇa it is stated that Gaṇēśa was Kṛishṇa himself originally in the

human form. Sani went to him while a child. The head of the child in consequence separated and went away to Gōlōka. The elephant Airāvata had then a son in the forest. His head was removed and fixed on the body of the child.

Thus, we see that Gaṇēśa, who is the same as Vighnēśvara, is considered to have been born solely to Śiva, solely to Pārvatī and to both Śiva and Pārvatī, and is also held to be Kṛishṇa in another form. He is identified with the Parabrahman and with Brahmaṇaspati or Bṛihaspati elsewhere. So confusing indeed are the accounts about the nature and origin of Vighnēśvara.

At present in practice, he is the god whom the pious Hindu "invokes when he begins all sacrifices and religious ceremonies, all addresses even to superior gods, all serious compositions in writing, and all wordly affairs of moment." Vighnēśvara is known by various names, such as Gaṇapati, Ēkadanta, Hēramba, Lambōdara, Sūrpakarna, Gajānana and Guhāgraja. The reason of the appellations Vi,nnēśvara, Gajānana, Ēkadanta and Gaṇapati or Ganēśa has already been given above. The Brahmavaivarta-purāṇa, however, explains the meaning of some of the names of this god in a peculiarly artificial manner thus:—Ga in Gaṇapati stands for wisdom and na for mōksha or the salva-

tion of soul emancipation. The pati or lord of these is Gaṇēśa the Parabrahman. $\overline{E}ka$ in $\overline{E}ka$ danta indicates the one only Supreme Being and danta is indicative of strength. Ekadanta, therefore, is the all-powerful Supreme Being. In the word Heramba, the syllable he represents helplessness or weakness, and ramba denotes the protection afforded to weak beings to safeguard them from harm; hence Hēramba means the Protector of the Weak. By eating the food and cakes offered by Vishņu and Śiva the belly of Gaņēśa became dilated, and hence he has come to be known by the name of Lambodara. The ears of Gajanana which are waving to and fro are emblematic of the winnowing away of the obstacles of devotees and are also indicative of wisdom. Because he was born to Pārvatī before Guha, who is the same as Subrahmanya, he is called Guhagraja. The Bhavishyatpurāṇa says that, since he leads the good in the path of righteousness, he is called Vināyaka. Another explanation of the name Vināyaka is given in the Vamana-purana to the effect that, as he was born without a nayaka or sire, he came to be named Vināyaka.

It is said that the shrines of Subrahmanya are rather common in South India; but those of Vighneśvara are even more numerous. Every

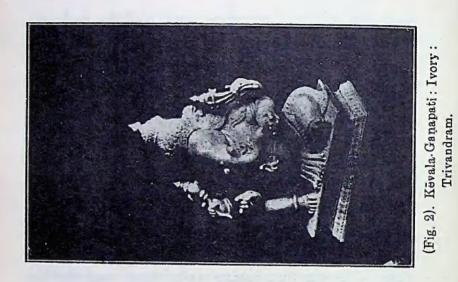
village, however small has in it an image of Vighnesvara, with or without a temple to house it in. At the entrances of villages and forts, below pipal trees adjoining villages, on the right side of the entrances into Siva temples, in the niche which is at the commencement of the innermost prākāra or circuit in the temples of Vishņu as well as Siva and also in separate shrines specially constructed in Siva temples in the south-west corner, the figure of Vighnesvara is invariably to be seen.

In Rūpamandana it is stated that, in a temple, dedicated to Ganēśa, there should be on the left of the image of this deity the figure of Gajakarna; on the right, of Siddhi; to the north, of Gauri; to the east, of Buddhi; to the south-east, Balachandra (Bhalachandra?); to the south, of Sarasvati; to the west, of Kubera; and at the back, of Dhumraka. Each of the four gates of the shrine should have a pair of dvārapālas. Those at the east gate are named Avighna and Vighnarāja; at the south gate, Suvaktra and Balavan; at the west gate, Gajakarna and Gōkarna; and at the north-gate, Susaumya and Subhadayaka. All these images are to be dwarfish in stature and should possess terrific look; one of their hands should be in the tarjani pose, another should carry a danda: and the other two hands should, in the case of Avighna

and Vighnarāja, carry the paraśu and the padma; in the case of Suvaktra and Balavān, the khadga and the khēṭaka; in the case of Gajakarna and Gōkarna the dhanus and bāṇa; and lastly in the case of Susaumya and Śubhadāyaka, the padma and the aṅkuśa.

Vighnēśvara may be represented as sitting or standing. The seat may be a padmāsana or a mouse or in rare instances, a lion. If the figure is a standing one, it should have a few bends in the body so as to be of the dvibhanga or tribhanga type. The standing image of Ganapati, may also be of the samabhanga type without any bend whatsoever. In the case of the sitting image, the rule laid down is that it should have its left leg folded and resting on a seat, while the right leg has to be crossed so as to rest on the left thigh, (see Pl. X fig. 1). Owing, however, to the sculptors generally making the belly a little too big, the legs cannot be shown to cross each other in front. Therefore. they simply show the right leg as bent and make it rest vertically on a seat, (see Pl. X, fig. 2).

The trunk of the elephant-head of this god may be shown as turned towards the left or the right. Generally however, it is turned towards the left; only in rare cases do we meet with figures with the proboscis turned to the right. A Gaṇēśa





(Fig. 1). Unmatta Uchchhishţa-Gaṇapati: Stone: Śāradādēvī Temple, Kālaḍi.

with the trunk turned to the right is known in Tamil as Valamburi Vināyaka; and the same god with the trunk turned to the left is called Idamburi Vināyaka.*

Vighnēśvara is figured in most cases with only two eyes; the agamas, however, prescribe three eyes to him in certain particular aspects. His image may have four, six, eight, ten or even sixteen arms; but the majority of such images have only four arms. The belly of this god, Lambodara as he is often enough called, has to be very capacious. On the chest has to be thrown a snake in the form of the yajñopavīta; and another snake should serve as a belt going round the belly. The following Puranic account of how he came to possess a girdle of snake is interesting. Once upon a time, Vighnesvara, received from a number of devotees innumerable quantities of the modaka cake, and put them all into his capacious stomach. He then started to go home and mounted upon his precious charger, the mouse, and began to drive it. It was already dusk, and the poor over-burdened little mouse was hardly able to move along. In such a plight, it sighted a large snake crossing the path; and in

^{*} The words valam and idam mean 'right' and 'left' in Tamil.

terror it tripped and fell throwing down the rider god Ganēśa also. This fall caused the bursting of his inflated belly, and the cakes were all scattered pell mell on the floor. He picked them patiently, put them once again into his burst belly and tied round it for security the very snake which caused him so much damage. It is thus that he got the snakegirdle. The moon, who was then in the company of his twenty-seven starry consorts, saw all that took place on the earth below and burst out in loud laughter quite audible to Ganeśa. This god became greatly annoyed at the insult offered to him. grew wild with anger and plucked one of his own tusks and hurled it at the moon. It struck the moon and hit him so hard that he began to lose his lustre rapidly. The nights became pitch dark, and the gods thereupon approached him with prayers and implored him to pardon the offender, and to restore to him his light. Pleased with the praises of the gods, Vighneśvara modified his curse somewhat, changing it from perfect loss of light in the moon to one of periodic waning, and waxing. This story accounts also for Ganesa having only one tusk in addition to its offering an explanation of the waxing and the waning of the moon.

There are several varieties among the images representing this elephant-headed god; and we give

below a description of these varieties in brief outline.

Bāla-Gaṇapati is a form of this god sculptured like a child; it has of course four arms and the head of an elephant. A mango, a plantain, a jack fruit, and a sugar-cane are to be held in the four hands. In the trunk the image has to carry a wood-apple. Its colour should be, it is said, like that of the rising sun.

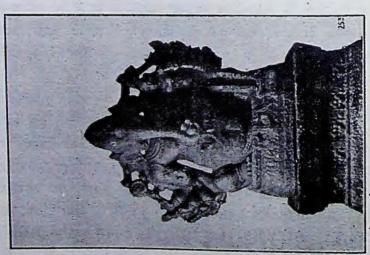
Taruṇa-Gaṇapati represents a form which carries in its hands the pāśa, the ankuśa, the woodapple, jambu fruit, the sesamum, and a bamboostick, and has to be scupltured as a youth. The colour of this god should be red.

Bhakti-Vighnēśvara is also an image with four hands in which are placed a cocoanut, a mango, a lump of sugar, and a cup of pāyasa, which is a sweet preparation of milk and rice; and the colour of this image has to be white like the autumnal moon.

Vīra-Vighnēśa. The image of this type of Vighnēśvara should be sculptured as having sixteen hands. The things which it should carry in its hands are a vētaļa, or vampire, the weapon śakti, bow and arrows, the sword and the shield, the mudgara or hammer, the gadā, or the club, the ankuśa, the pāśa, the śūla, the kunda, the paraśu



(Fig. 2). Uchchhishţa-Gaṇapati: Stone: Nāgēšvarasvāmin Temple, Kumbhakonam.



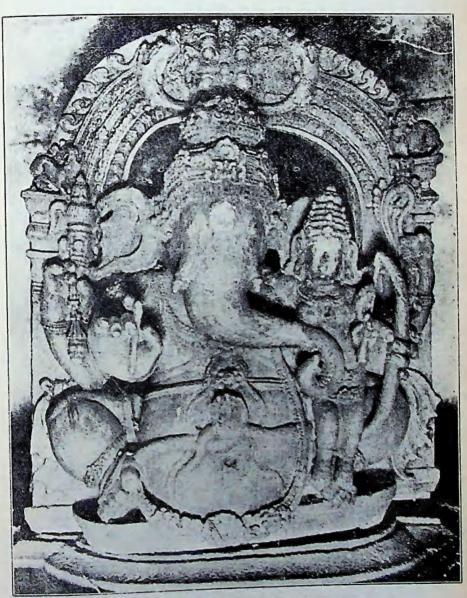
(Fig. 1): Lakshmi-Gaņapati: Stone: Višvanāthasvāmin Temple, Teņkāśi.

and the *dhvaja*. The colour of this image has to be red.

Śakti-Ganēśa represents a class of images consisting of Lakshmī-Ganapati, Uchchhishta-Ganapati, Mahā-Ganapati, Ūrddhva-Ganapati, and Pingala-Ganapati. Of these the LAKSHMI-GANA-PATI, should have eight hands, and carry in them a parrot, a pomegranate, a lotus, a water-vessel of gold set with rubies, the ankuśa, the pāśa, the kalpakalatā, and the bud of the plant called bāna. Water should be shown to be flowing from the proboscis. The colour of this image has to be white. Such is the description given by Aghōraśivāchāryā in his Kriyākramadyōti. But the Mantramahodadhi states that Lakshmi-Ganapati should have three eyes and should hold in two of his hands the danta and the chakra, while another hand should be in the abhaya pose. Nothing is said about the fourth hand. Evidently the fourth arm is intended to hold Lakshmi in its embrace. The colour of Lakshmi-Ganapati, according to this authority, should be golden. It is stated also that the goddess Lakshmi should be sculptured so as to be embracing Gaņēśa with one of her arms; she should carry a lotus in another hand.

Uchchhishta-Ganapati is worshipped by many even in these days with a view to

achieve their various desired objects; and this god is considered to be a great giver of boons. In the Kriyākramadyōti quoted above it is said that this image should carry in its hands a lotus flower, a pomegranate, a vina, some quantity of paddy and an akshamālā. The Mantramahārņava prescribes that Uchchhishta-Ganapati should carry the bana, the dhanus, the pasa and the ankusa, and should be reddish in colour; he should be seated upon the padmāsana, with a nude Dēvī, and should be shown as if he is making attempts for coition. A more elaborate description of this deity is found in the Uttara-Kāmikāgama. The figure has to be a seated one, with four hands, in three of which it should carry the pāśa, the ankuśa, and a piece of sugarcane; the fourth hand should be touching the private parts of the naked figure of the associated Dēvi. This god should have three eyes and be of dark colour. He should wear on the head a ratnamakuța. The nude Dēvī should be sitting upon his lap; she should be decked with all ornaments and have only two hands.



Uchchhishta-Ganapati: Stone: Nañjangodu.

The name of this goddess is Vighnēśvari, and it is particularly stated that she should be sculptured beautifully. There is a great deal of difference between the description of Uchchhishta Ganapati as contained in the books and the execution in the actual sculptures. In all cases this god has a nude Dēvi seated on his lap; two of his hands carry the pāśa and the ankuśa, one has a ladduka in it, and one of his arms is used in embracing the Dēvī about her hip. It is the proboscis, but not one of the hands, which is in contact with the private parts of the Dēvī. And the right hand of the Devī is shown to be holding the private parts of the god; in her left hand she carries a lotus.

Mahā-Gaṇapati. The image of Mahā-Gaṇapati is one with ten arms; and it should have in its hands a lotus flower, a pomegranate, a jewelled water-vessel, the gadā, his own broken tusk, a sugar-cane, ears of paddy and the pāśa. The colour of this image has to be red. The figure of Śakti, whose complexion is white, should be seated on the lap of this god, and she should a have lotus in her hand.



Hēramba-Gaṇapati: Bronze: Nīlāyatākshīyamman Temple, Negapatam. (Front view).



Heramba-Ganapati.
(Back-view).

Trddhva-Gaṇapati should carry in five of his hands a kalhara flower, ears of paddy, a bow made of sugar-cane, the bāṇa, and the tusk. With one of his arms he should embrace Śakti about her hip. The colour of this god has to be golden-yellow, and that of the associated Śakti should be like that of the lightning.

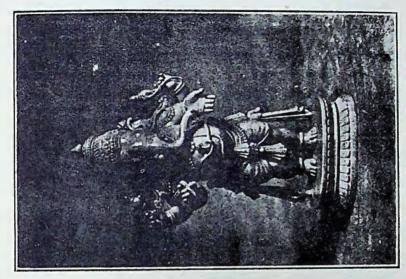
Pingala-Ganapati, is also a figure with six hands in which it may be seen to carry a mango, a bunch of flowers plucked from the kalpaka tree, a sugar-cane, sesamum, mōdaka, and paraśu. It should have the figure of Lakshmī by its side.

The general characteristics of Śakti-Gaṇapati, according to the Vighnēśvara-pratishṭhā-vidhi, are that he should be seated on the padmāsana with a green coloured Śakti by his side, whom he should be embracing about her waist, and that there should be no contact between the hips of the god and the goddess. His colour should be the crimson of the setting sun. He should hold the weapons pāśa and vajra and be made to look terrific. The Mantramahārṇava, on the other hand, has it that danta, ankuśa, pāśa and akshamālā should be placed in the hands and the mōdaka, in the trunk of this Gaṇapati, and that Śakti, decked with all orna-

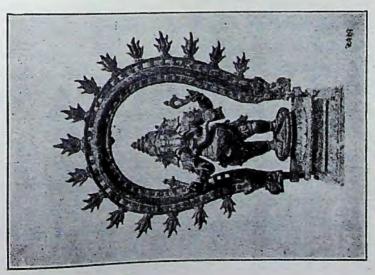
ments and clothed in gold-laced cloth should be seated by his side.

Hēramba. The figure of Hēramba is very different from all other figures of Vighnēśvara. It has five elephant heads, four facing the four cardinal points and the fifth placed above these so as to be looking upwards. It should be seated upon a powerful lion. It should carry the pāśa, danta, akshamālā, paraśu, and a three-headed mudgara in its hands; in another hand there should be a mōdaka, and two other hands have to be held in the varada and abhaya poses respectively. The colour of Hēramba has to be golden yellow.

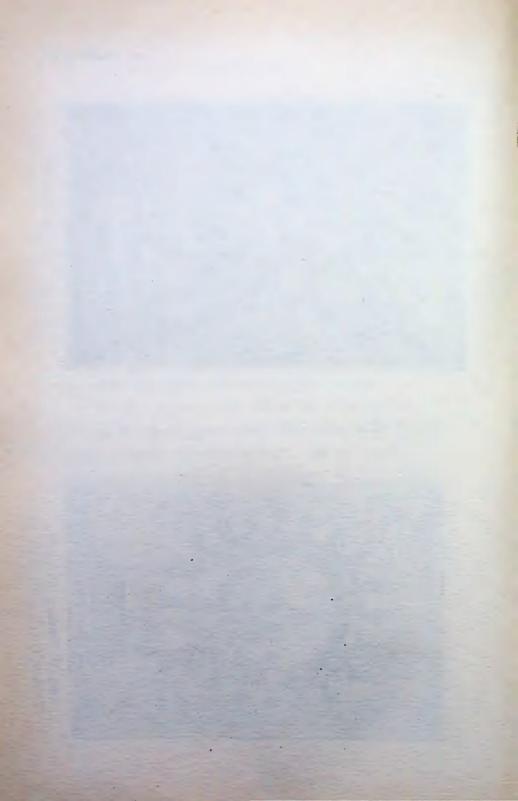
Prasanna-Ganapati. This Ganapati is described as a standing figure which has either a few bends in the body or is perfectly erect. One authority says that the figure should be abhanga, while another, says that it should be samabhanga. The bends, when found, are generally three. The seat or pedastal upon which this figure should stand is the padmāsana. This Ganēśa has to be scarlet in colour like the rising sun, and should be draped in red cloth. In two of his hands he should hold the pāśa and ankuśa, while the remaining two are to be one in the varada and the other in the abhaya pose. In regard to this, however, there is generally a difference



(Fig. 2). Prasanna-Ganapati: (Samabhanga) Ivory: Trivandram.



(Fig. 1). Prasanna-Gaṇapati: (Tribhaṅga) Bronze: Paṭṭīśvaram.



actual sculptures and the description given in books. Prasanna-Gaṇapati is not seen in actual sculptures, to have two of his hands in the varada and abhaya poses, but is made to hold in them a danta and a mōdaka respectively, the latter of these being represented as if it is being picked up with the trunk, to be lifted and put into the mouth.

Dhvaja-Gaṇapati, should have four hands, carrying a book, an akshamālā, a daṇḍa and a kamaṇḍalu, and be of terrific look.

Unmatta-Uchchhishta Gaṇapati, is represented by an image with three eyes and with a body of red colour. It carries in its four hands the pāśa, the aṅkuśa, a vessel containing mōdakas, and the danta. It is seated upon the padmāsana. It should be made to look as if the elephant is in must (rutting).

Vighnarāja-Gaṇapati should be sculptured as carrying the $p\bar{a}$ sa and the ankusa, and as eating a mango fruit. The image should be seated on a mouse and have the colour of the deep red sun.

Bhuvanēśa-Gaṇapati should have eight hands. The śankha, a bow made of sugar-cane, arrows of flowers, the broken tusk, the pāśa, the ankuśa, and shoots of paddy grass are to be held in them; the colour of the body is to be white. It is worthy of note that the sugar-cane-bow and the flowery



Nritta-Gaņapati: Stone: Hoysaļēśvara Temple, Haļēbīdu.

arrows are the attributes of Kāmadēva, the Hindu god of love.

Nritta-Gaṇapati. This is a representation of Gaṇēśa as dancing. This image should have eight hands in seven of which should be held the pāśa, the ankuśa, cakes, the kuṭhāra (a kind of axe), the danta, the valaya (a quoit), and the anguliya (a ring); the remaining hand should be freely hanging so as to be helpful to the various movements of the dance. The colour of the body of this Gaṇēśa has to be golden yellow. To show that it is a dancing figure it is scupltured with the left leg slightly bent, resting on the padmāsana, and the right leg also bent and held up in the air. The sculptures of this figure have generally only four hands, but not eight as in the description given above.

Haridrā-Gaṇapati is also known as the Rātri-Gaṇapati and should have four arms. The pāśa, the ankuśa, mōdaka, and the danta are to be held in the four hands. His image should have three eyes and be of turmeric yellow colour and should wear yellow clothing.

Bhālachandra. It is said that Chandra (the moon) was cursed by Darbhi (?) and began to lose his brightness. Seeing this, Gaṇapati took up Chandra and wore him on his forehead as a tilaka,

and thus saved him from disaster. That form of Gaṇapati which hence has the moon on the forehead is known as Bhāļachandra. The Brahmāṇḍapurāṇa gives this explanation.

Sūrpakarna. The story regarding this form of Gaṇēśa is that once upon a time Agni was cursed by the Rishis to become extinguished and lost. Agni accordingly became quite powerless. Gaṇēśa took pity and fanned Agni into life again with his ears, as with a sūrpa or winnowing basket. Hence he is known as Sūrpakarna.

Ekadanta. The story here is that Paraśurāma, having destroyed the Kshatriyas with the parasu lent to him by Siva, went to Kailasa to offer thanks to his divine benefactor. But, when there, he was stopped at the gate of Siva's abode by Ganapati, who told him that Siva and Parvati were in conversation and that no stranger could then be allowed to enter. Not caring for the injunctions of this door-keeper, Paraśurāma tried to force his way into the house; a fight then ensued between him and Ganapati, in which Parasurāma hurled his parasu at Ganēśa in great anger. Ganēśa was able enough to resist the blow of the axe; but he did not do so, because he could not bear to see his father's battleaxe, pass for a powerless weapon. He therefore received the blow on his left tusk, which thus became broken and lost. Accordingly he became a single-tusked god, $\overline{E}kadanta$. The authority for this also is the Brahmānda-purāna. In a large number of sculptures, however, the figure of Gaṇēśa is represented without the right tusk, contrary to the description given in the Brahmānda-purāna.

We have already remarked that Gaṇēśa is the ākāsic part of Śiva looked upon as the Lord of the Universe. Perhaps to represent him as the vast expanse of space which is everywhere and encloses all things, his belly is made so capacious as to contain in it the innumerable thousands of mōdakas —round, ball-like cakes,— which most probably represent the various beings in the universe floating in the ocean of ākāśa or ether. The Pādma-purāṇa, however, explains the mōdaka to be the symbol of Mahābuddhi, Supreme Wisdom.

The following account is given in the Śivamahāpurāṇa of the circumstances under which
Gaṇapati came to be married: when Gaṇapati and
Subrahmaṇya attained marriageable age, Pārvatī
and Śiva consulted each other as to which of them
should be married first. It was resolved that he,
who successfully circumambulated the earth first,
should have his marriage celebrated first. Subrahmaṇya began the race, got ready his peacock-vehicle

and started on the trip round the earth. But Ganēśa was indifferent at the time and utterly unmindful of his brother going in advance in the race, for he felt sure that he himself would in any case come out successful. As soon as Subrahmanya was out of sight, Ganesa came near to his parents and circumambulated them seven times, and quoted a Vedic text to the effect that, if a son made seven pradakshīṇās, circuits, round his parents, he obtained the merit of having circumambulated the earth. The parents were highly pleased with the wisdom of Ganēśa and married to him two fair damsels named Buddhi and Siddhi. To the former was born the son named Kshēma, and to the latter the son named Labha. When all this had taken place Subrahmanya returned, and demanded the prize promised by his parents. He was then informed how the prize in the race had been won by Ganeśa, and was asked to wait for his own turn to come in the matter of marriage. Feeling disappointed and angry, Subrahmanya retired to mount Krauncha to do penance there and live the life of celibacy.

The above account clearly shows us that Ganesa is conceived to be the Lord of Buddhi and Siddhi, that is, the lord of wisdom and the attainment of desired ends.

GANAPATI.

Explanations relating to the weapons in the hands of Ganapati, will be found in the chapter on $\overline{A}yudha-purushas$ and what they mean.

The illustrations of Ganapati given on plates X to XVI are all from actual sculptures. Among these, fig. 1, Pl. X is that of the stone Ganapati set up just two years ago in the newly constructed temple of Śāradādēvī and Śańkarāchārva at Kāladi. The image was executed, it is reported, by a Bombay artist, and is a good specimen of the work of the new Bombay school of sculpture. There is an evenness of symmetry in the balance of the limbs and also a natural proportion in size as between the head and the trunk, as well as between the trunk on the one side and the hands and legs on the other. The modelling of the hands and legs, of the ornaments and the drapery leaves nothing to be desired. This figure holds the ankusa in the back right hand, the pasa in the back left hand; the modaka cake is in the front left hand and the danta is held in the front right hand. The proboscis of the elephanthead is shown to be playing with the flower garland hanging from the neck. This last feature possibly indicates that this Ganapati represents that variety of Uchchhishta-Ganapati which is called Unmatta.

Fig. 2, Pl. X is a very pretty ivory image of Kēvala-Gaņapati carved in the School of Arts at

Trivandram. It carries in its hands the same things which the image represented by fig. 1 does. Though influenced by Western art, the artist in this case has still followed to a great extent the ancient ideals of image-making, as is evidenced by the old conventional style of the *makuta*, by the folds of the drapery shown on the figure and by many other minor details.

The stone-figure of Lakshmi-Ganapati, the photograph whereof is given on Pl. XI as fig. 1, is found in the Viśvanāthasvāmin temple at Tenkāśi, which is known to have been built by a Pandya king named Arikēsari Parākrama Pāndyadēva in 1446 A. D. The image is therefore likely to have been set up about this period. The workmanship of this piece of sculpture is far from satisfactory; no heed is paid to what may be mentioned as the natural proportion of the parts of the image, as may be seen from the unsuitable size given to the trunk, the head, the belly and the hands and legs. Some out of the ten hands of this image carry the chakra, śankha, śūla, paraśu, danta, and paśa; and articles which are carried in the other hands it is not easy to make out. There is a water-vessel shown as being carried in the proboscis of this Ganapati.

In the Nāgēśvarasvāmin temple at Kumbhakoņam is set up the figure of Uchchhishta-

GANAPATI.

Gaṇapati, the photograph whereof is reproduced as fig. 2 in Pl. XI. It has four hands, and carries in three of them the paraśu, the pāśa and a mōdaka, while the fourth is employed in embracing the goddess. The proboscis of the image is touching the private parts of the goddess, who is herself carrying a flower in her left hand and is touching with her right hand the private parts of Gaṇapati. The stone image of Uchchhishṭa-Gaṇapati figured on Pl. XII belongs to the Mysore State. As described in the Mantra-mahārṇava, this Gaṇapati is seen carrying in his hands the ankuśa, the pāśa, the dhanus and the bāṇa; in other respects this image is almost similar to the Kumbhakōṇam image.

The bronze-image of Hēramba-Gaṇapati, whose front and back views are shown on Pls. XIII and XIV, belongs to the Nīlāyatākshi-yamman temple at Negapatam. In this figure, which is seated upon a lion, two hands are kept in the varada and the abhaya poses respectively, while the other eight are shown to be carrying the parāšu, paša, danta, ankuša, and four other weapons which are not easily identifiable. It should be observed that the image has five heads; four of them are facing the four cardinal points, and one is situated centrally on the top. This piece of

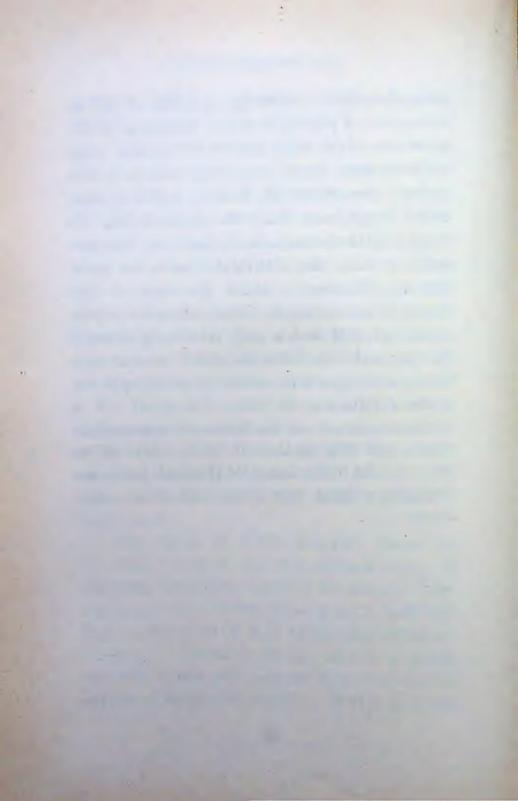
sculpture does not appear to be older than the fifteenth century A. D.

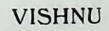
Two illustrations are given here to show the form of Prasanna-Ganapati as executed in sculp-Of these fig. 1, Pl. XV represents a bronze statuette belonging to the Siva temple at Pattiśvaram in the Tanjore district. It is a tribhanga image with three bends in the body, and is standing upon a pdamāsana. Surrounding this image there is the prabhavali: and it carries in its four hands the ankusa, pāsa, modaka and danta. Its head is adorned with the karanda-makuta. It is probably not later than the twelfth or the thirteenth century A. D. Fig. 2 on the same plate is an ivory image of Prasanna-Ganapati made in the School of Arts at Trivandram. It is a perfectly erect figure being samabhanga, and in its hands we see the same things as in the hands of the bronze statuette of Pattiśvaram.

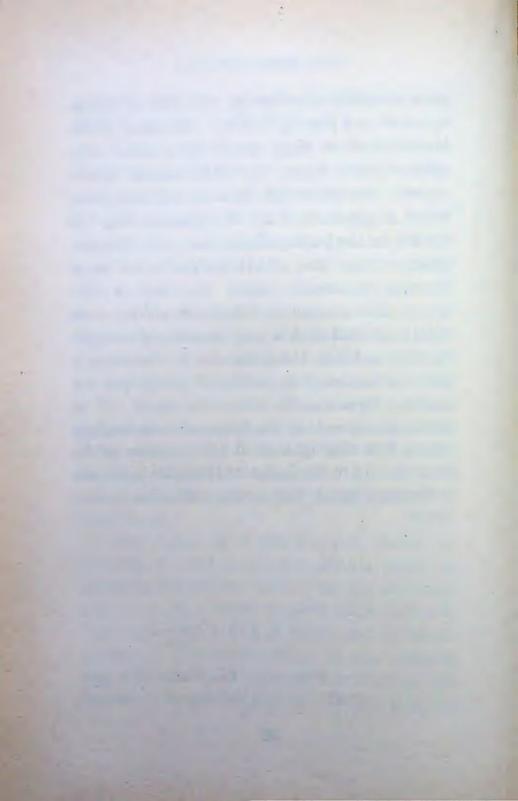
The figure of Nritta-Gaṇapati shown on Pl. XVI, is found in the Hoysalēśvara temple at Halēbīdu, the ancient capital of the Hoysala kings. The construction of this temple is said to have been begun in the year 1121 A.D. in the reign of Vishṇuvarddhana. Therefore the age of this sculpture may well be assigned to somewhere about the last quarter of the twelfth century. It is a very fine

GANAPATI.

piece of sculpture, perfect in modelling as well as execution and pleasing in effect. The image carries in six out of its eight hands the parasu, pasa, modaka-pātra, danta, sarpa and perhaps also a padma. One of the right hands is held in the pose called danda-hasta, while the corresponding left hand is in the vismaya-hasta pose; and the proboscis carries a lotus with its stalk and a few leaves attached thereunto. Above the head of this Ganapati an umbrella is sculptured; and the head itself is adorned with a very artistically wrought karanda-makuta. Below the seat is worked out a mouse as if engaged in the act of eating up a few modakas thrown on the floor. On either side of the mouse we may see the figures of a few devotees sitting with offerings in their hands, while on the left and right of the image of Ganapati are some musicians playing upon drums and other instruments.







DHRUVA-BERAS.



IN modern popular Hinduism, Vishnu is one of the gods of the Hindu trinity, and is conceived to be responsible for the universal protection, as Brahmā and Siva, the two other gods are held to be responsible for universal creation and destruction. However, Vishņu is in fact an old Vēdic god, who is mentioned in all the four Vēdas— the Rigvēda, the Yajurvēda, the Samavēda and the Atharvanavēda. In none of them does he appear as the one supreme deity. He is there identified with the sun, and is said to have stridden over the seven regions and to have covered the whole universe by means of three steps. According to Śākapūņi, an old Vēdic commentator, Vishņu is the god who has manifested himself in the threefold form of fire, lightning and the solar light on earth, in the midregion of the atmosphere and in the sky respectively. According to Aurnavabha, another commentator, the three steps of Vishnu do not denote fire, lightning and the solar light, but indicate the different

positions of the sun at his rising, culmination and setting. The idea underlying this solar explanation is obviously incorporated in the dhyāna-ślōka, dhyēya-ssadā savitri-mandala-madhyavartī Nārāyana-ssarasijāsana sannivishtah kēyūravān makarakundalavān kirīti hāri hiranmaya-vapuh dhritaśankha-chakrah, wherein Vishnu as Nārāyana is described as residing in the orb of the sun. The idea that Vishnu is the sun appears to be still maintained in the worship of the sun as Sūrya-Nārāyana generally conducted on Sundays and other prescribed occasions. In the Rigveda, Vishnu, has received in one place the epithet 'the ancient' and in another 'the protector' applied to him. The supreme position, which he now occupies in Hindu theology, became his at a later period in history. In the majority of references to Vishnu in the Vēdas, he is introduced as the subject of laudation forming one among a great crowd of other divinities; and there he is in no way distinguished from them as being in any respect superior. From this fact we may conclude that he was regarded by the ancient Vēdic bards as a god who was on a footing of equality with the other deities. In the Vēdas the Ādityas or sons of Aditi, are alluded to as being seven or eight in number. In the Satapatha-Brāhmaṇa they are once said to be eight,

and in another instance twelve, in number; and Vishņu is included as one among them. The *Mahābhārata*, after referring to the twelve Ādityas as the sons of Kaśyapa by Aditi, declares that the twelfth Āditya is Vishņu, who, though the latest born, surpasses all Ādityas in the greatness and glory of his attributes.

Thus the solar origin of Vishnu seems to be easily demonstrable; and it is probably not without a struggle among his worshippers that he rose to occupy the position of eminence which became his in later times. The Satapatha-Brāhmana says that, when Vishnu attained the pre-eminent position among the gods, the other gods became envious of him, and through machinations managed to have his head cut off. Soon, however, they became alarmed at the loss of Vishnu and desired to have him restored to them. With this object they prayed to the Aśvins, the celestial physicians, and they made Vishnu whole again and placed him alive among the gods. Vishnu is also conceived in the Vēdas and elsewhere as the Sacrifice, and in this aspect he is at present worshipped under the name of Yajña-Nārāyana.

Concerning the position of Vishnu in Vēdic Mythology, Muir says—"It will be observed that in the preceding classification of the gods, the

principal places are assigned to Agni, Vayu or Indra, and Sūrya, who appear therefore to have been regarded in the time of Yaska (the Vēdic Commentator), as the triad of deities in whom the Supreme Spirit was especially revealed. Vishnu is only alluded to as one of the divinities who were worshipped conjointly with Indra; and Rudra is only mentioned as worshipped along with Soma. If we may judge from his silence regarding it, the conjunction of Brahma, Vishnu and Rudra, as the triple manifestation of the deity (trimūrti), would appear to have been unknown to Yāska". Weber has given his view of Vishnu in the following terms :-- "According to our view it would have been perhaps more advantageous for the course of the representation in general to start, not from the later triad of gods, but from the Vedic triad, which so often appears in the Brāhmana texts themselves, viz., that of Agni, Vāyu and Sūrya, the rulers of the earth, the air and the heaven; as we have in fact actually to recognize this as the foundation of the later triad. The sun, as the generative, creative principle, is throughout the ritual-texts regarded as the equivalent of Prajapati, the father of creation. The destructive power of fire in connection with the raging of the driving storm lies clearly enough at the foundation of the epic form of Siva.

By the side of Vāyu, the wind, stands his companion Indra, the lord of the light, clear heaven; and with him again Vishņu, the lord of the solar orb, stands in a fraternal relationship. This close relation of Vishņu to Indra is far from being estimated by the author in its full significance. Vishņu owes to Indra his blue colour, his names Vāsava and Vāsudēva, and his relations to the human heroes, as Arjuna, Rāma and Kṛishṇa, which have become of great importance for his entire history".

When we come to the later period of the Itihāsas and Purāṇas, the supremacy of Vishṇu is clearly established, and he has already acquired his place in the Hindu trinity. The manifestations of this Vishṇu as the supreme protective god in the Hindu trinity are all embodied in interesting images some of which we describe in the following pages.

The materials for the description of the images of Vishņu are not so abundant as they are in the case of the images of Śiva. Besides the unpublished Vaikhānasāgama, the Tantra-sāra of Madhvā-chārya and a few other minor works, no other authorities are available in relation to the images of Vishņu. The Pāncharātrāgama, which was propagated in S. India by the great Vaishņava

reformer Rāmānujāchārya, is said to consist of one hundred and eight samhitas: of these a very large number is reported by Vēdantadēsika to have been lost even in his time. Of the few of the remaining sainhitās that have come down to our own days. only three or four have been published. The Sātvata-sainhitā, the Nārada-pāncharātra-sainhitā and the Brihad-brahma-samhita have appeared in print; but unfortunately they do not contain any valuable information on the subject of iconography. The Vaikhānasāgama, which is probably the older agama of the Vaishnavas, is not, however, wanting in information in this respect. In the sculptures of Mahābalipuram and in other Dravidian rock-cut shrines, including the famous Kailasa at Ellora, it is the Vaikhānasāgama that appears to have been followed. This important agama and other available authorities have been taken advantage of in giving the following detailed description of the principal Hindu images commonly met with in India.

The principal image in a Vishņu temple is generally represented in one of three attitudes, that is, standing, sitting or reclining. The standing image is called a sthānaka-mūrti, the sitting image an āsana-mūrti and the reclining image a śayana-mūrti. The images in each of the three attitudes are

classified further into the $y\bar{o}ga$, $bh\bar{o}ga$, $v\bar{v}ra$ and $\bar{a}bhich\bar{a}rika$ varieties in consequence of certain slight differences in their descriptive characteristics.

Dhruva-beras be worship of Vishnu.

These varieties are intended to be worshipped by devotees with different desires and objects in

view: thus, the yogi should worship the yoga form of Vishnu, the persons who desire enjoyment should worship the bhoga form, those who desire prowess the vira form, and kings and others who wish to conquer their enemies the abhicharika form. Some of the Vishnu temples in S. India have central shrines built in three storeys; as examples we may mention the Vaikunthapperumal temple* Conjeevaram, the Kūḍal-alagar temple at Madura, the temple at Tirukköttiyür and the temple at Mannarköyil in the Tinnevelly district. In the three storeyed central shrine of such temples, each storey is occupied by an image of Vishņu, the standing, sitting and reclining images being placed in the lowermost, middle and uppermost storeys in order. The yōga, bhōga, vīra and ābhichārika images of

^{*} See the sectional elevation of the Vaikunthapperumal temple on Pl. lxiii, in Rae's Pallava Architecture, or Fig. 210 on p. 359 of Fergusson's Eastern and Indian Architecture, as re-edited by Burgess.

Vishnu are again classified into superior (uttama), middling (madhyama) and inferior (adhama) forms according to the number of the subordinate deities and other beings found in association with the central Vishnu image.

It is taught that the images of Vishau should always be sculptured in keeping with the *uttamadaśa-tāla* measure, a complete description of which may be found in Appendix B.

As the name indicates this is a yōga variety of the standing figure of Vishnu. It should have four arms and should be of dark colour. The back right hand has to carry the chakra, while the front one is to be in the abhaya or varada pose. The Yogasthanakamurti. front left arm should rest upon the hip (kaṭyavalambita-hasta), while the back left hand has to hold the śankha. The rishis, Bhṛigu and Mārkaṇḍēya, have to be sculptured as kneeling and resting on one knee on the right and left respectively of Vishṇu; or the goddess Bhūdēvi and Mārkaṇḍēya* have to be sculptured on the right and the left of the Vishṇu image. The figure of Śiva has to be carved on the north wall of

^{*} Puṇya is another name of Mārkaṇḍēya: in the Vaikhānasāgama Puṇya, Purāṇa and Amita are given as synonyms for Mārkaṇḍēya: मार्कण्डेयं पुण्यं पुराणमितामिति॥



Madhyama Yōgasthānakamūrti : Stone : Mahābalipuram.



Bhōgasthānakamūrti: Bronze: Madras Museum.

of the central shrine so as to face the south. It should have four arms; one of the left arms has to rest on the hip, while the other has to carry a deer; the raised right hand has to hold a paraśu, and the other right hand being held in the abhaya pose. On the south wall of the central shrine facing the north, a standing image of Brahma should be sculptured with four arms; two of the hands should carry respectively the askhamālā and the kamandalu, while the third hand has to be held up so as to represent Brahmā in the act of praising Vishņu, the fourth being placed on the hip in the katyavalambita pose. Vishnu in association with the deities and rishis mentioned above is understood to be the Yogasthanakamurti of the uttama class. the subordinate images of Brahmā and Śiva happen to be wanting in the group, then the main central image of Vishnu is said to be of the madhyama class; and if the Pūjakamunis are also omitted, the group is held to belong to the adhama class.

This is also a standing image of Vishnu having four arms. The image carries the chakra and śankha in the two back hands. The front right hand is in the abhaya or the varada pose, while the front left hand hangs by the side so as to rest upon the hip

or is made to be in the kataka pose. The colour of the Bhogasthanakamurti has also to be dark. The figure of Śridēvi should be made to stand on the right side of Vishnu, with her right leg placed firmly on the ground and the left slightly bent. right hand of this goddess there should be a lotus flower, and the left hand should be allowed to hang freely by her side. The colour of Śridēvi has to be golden yellow. On the left of the figure of Vishnu, there should be the image of Bhūdēvī, whose colour has to be dark. In her left hand she should be made to hold the blue water-lily, and her right hand should be made to hang freely by her side. On the right and left of Vishnu respectively Bhrigu and Purāna, obviously meaning Mārkandēya, have to be kneeling on one knee, or sitting in the utkutikāsana posture. Above the central figure of Vishnu there should be the images of the goddesses Māyā, Samhlādini, Kāminī and Vyājanī, of the divine musicians Tumburu and Nārada, of a pair of Kinnaras, of a Yaksha, a Vidyādhara, the rishis Sanaka, Sanatkumāra and the luminaries Sūrya (sun) and Chandra (moon). On the north and the south walls of the central shrine the figures of Siva and Brahmā have to be respectively worked out as in the case of Yogasthanakamurti. The image of Vishnu, in association with the group of gods,



Adhama Bhogasthanakamurti : Stone: Tiruvottiyur.



Bhogasthanakamurti: Stone: Tadpatri.

goddesses and devotees as described above, is said to constitute a Bhōgasthānakamūrti of the uttama class. If the figures of the Yaksha, the Vidyādhara, of Nārada and Tumburu be absent from the group, the image would belong to the madhyama class. If, in addition, the figures of Sanaka, Sanatkumāra, Sūrya, Chandra and the Pūjakamunis be also absent from the group, the central image of Vishņu would belong to the adhama class.

In this, as in the previous instances, the central figure is a standing image of Vishnu. He carries in his hands chakra and śankha as usual. The

Sańskrit texts do not mention for what purpose the other hands are to be used. Surrounding the figure of Vishņu, the following images have to be sculptured, namely, those of Brahmā, Śiva, Bhrigu, Mārkaṇḍēya Kishkindha, Sundara, Sanaka, Sanatkumāra, Sūrya and Chandra. It is not easy to make out who are referred to by the names Kishkindha and Sundara here. In company with such a group of images the standing figure of Vishņu happens to be the Vīrasthānakamūrti of the uttama class. If, however, the images of Kishkindha, Sundara, Sanaka, Sanatkumāra be absent, it would belong to the madhyama class. If, further, the images of Sūrya, Chandra and the

Pūjakamunis* be also absent, it would be known as belonging to the adhama class.

This type among the images of Vishņu has either four or two arms, has to be abhicharika-sthanakamurti. of dark complexion and possess a faded countenance. This image should be clothed in black, and is not to be surrounded by any divine beings or human votaries as in the previous cases. If a temple for this type of Vishņu has to be built, it is said that there should be no beauty or symmetry in its construction and that it should be situated in the quarter known as the paiśāchapada.† The ceremony of installing

^{*} The Pūjakamunis mentioned in the description of all the aspects of Vishnu appear to refer to Bhrigu and Mārkandēya.

मृ प्रामं तु पश्चधा कृत्वा भागमेकं बिहर्न्यसेत्। तत्पैशाचमिति क्षेयं तल देवालयं भवेत्॥ कित तिस्मिन्विशेषोऽस्ति तं विशेषं श्रणु द्विजाः!। वास्तुपैशाचिके स्थित्वा ईशो विष्णुश्च मातृभिः॥

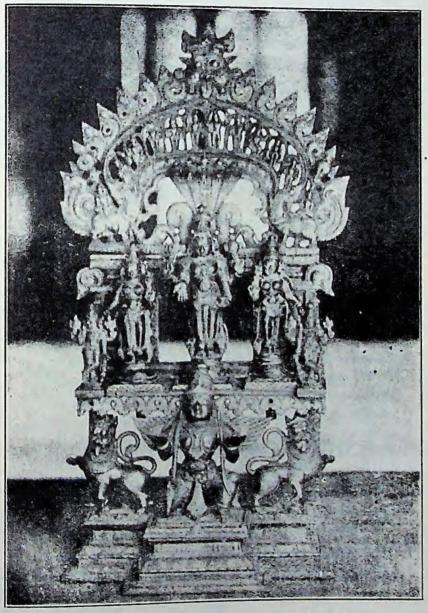
चतुष्षष्टयेकाशीतीर्वा वास्तुभूम्यखिलं ततः ॥ चतुष्षष्टिविभागे तु प्राचीनान्यद्वदेव हि । सूत्राणि कल्पयेत्तद्वदुदीचीनानि वास्तुवित् ॥ ब्रह्म विद्याचतुष्षष्टिपदेष्वन्तश्चतुष्पदम् । तद्वहिर्द्याद्यं परितो दैविकं विदुः ॥



Sthanakamūrti: Stone: Māthura Museum.
[Between pages 84 and 85.]



Bhogasthanakamurti: Bronze: Madras Museum.
[Between pages 84 and 85.]



Madhyama Bhōgasthānakamūrti: Bronze: Madras Museum.
[Between pages 84 and 85.]

the ābhichārikamūrtis should be conducted in the dark half of the month under such inauspicious asterisms as the Ārdrā nakshatra and at night in a chararāśi month.*

This is a seated figure of Vishnu with four arms, and should have a white complexion; on its head there should be a jaṭāmakuṭa, and the āsana on which it is seated should be the brahmāsana which is synonymous with the padmāsana. The front hands

दैविकं विहितं विंशत्पदं मानुषमुच्यते । पैशाचान्तं बहिः प्रोक्तमष्टविंशत्पदं तथा ॥

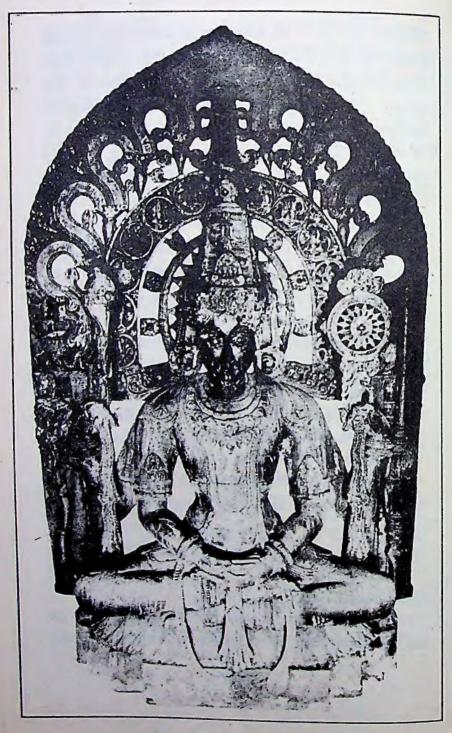
(पूर्वकारणागमे ॥)

If a village is divided into five (concentric) divisions, the outermost one is called the paiśāchapada: temples for Śiva, Vishņu and the Saptamātrikās must be built in this division. Or the village might he conceived as divided into sixty-four squares by two sets of nine lines drawn at right angles. The space covered by the four central squares is called the brahmapada, the next outer circuit of twenty squares is called the daivika-pada, the circuit of twenty squares immediately surrounding this daivika-pada is called the mānusha-pada and the outer-most circuit of twenty-eight squares is called the paiśācha-pada.

* Chara-rāśi is the same as chara-bhavanam; this is said to be 'the varying signs of the zodiac, i.e., the first, fourth, seventh and tenth' which are Mēsha, Karkaṭaka, Tulā and Makara.

of this Vishnu image are to be in the yoga-mudra pose. It is distinctly mentioned that sankha and chakra ought not to be put into the hands of this The colour of the underwear of this deity has to be yellow and that of the upper cloth has to The image is shown as wearing a yajñōbe white. pavīta on the body, kundalas in the ears, kēyūras on the arms and a hara round the neck. Its eyes have to be slightly closed. On the north wall of the shrine of the Yogasanamurti the figure of Siva in the sitting posture should be sculptured, and on the south wall that of Brahma in the same posture. On the back wall, which is the western one, there are to be the figures of Chandra, Sūrya, Sanaka and Sanatkumāra. On either side of the central Vishnu image Bhrigu and Mārkandēya or Mārkandēya and Bhūmidēvī have to be represented. A grouping of deities and votaries such as this is essential in relation to the uttama class of the Yogasanamurti of Vishnu. If the images of Chandra, Sūrya, Sanaka and Sanatkumāra happen to be omitted in the group the image would belong to the madhyama class; it would belong to the adhama class, if Bhrigu and Markandeya be also wanting in addition.

The following slightly different description of the Yōgēśvara form of the image of Vishņu is found



Yōgāsanamūrti: Stone: Bāgaļi.

in the Siddhārtha-samhitā as quoted in the Vāchaspatya-kośa According to this authority Vishņu has to be sculptured as seated upon the padmāsana with the eyes slightly closed and the vision fixed upon the tip of the nose. The two front hands should be kept on the crossed legs in the yōgamudrā pose. On either side of the seated figure have to be carved a padma and a large sized gadā respectively. In the two other hands which are somewhat raised there should be the sudarśana-chakra and the pānchajanya-śankha. This aspect of Vishņu is conceived to bestow the salvation of souls from the bondage of birth and death, and is therefore specially fit to be worshipped by yōgins.

with his consorts Lakshmi and Bhogasanamurti. Bhūmidēvi on the right and left sides respectively. The colour of this form of Vishnu has to be dark. He should have four arms, in one of the two right hands the chakra has to be held, while the other has to be in the varada or abhaya pose. Of the left hands one has to carry the śankha and the other has to rest on the hip or upon the lap or kept in the sinhakarna pose. To the right of Vishnu there should be, as we have already said, the image of Lakshmi. Her left leg should be folded and made to rest on the seat,

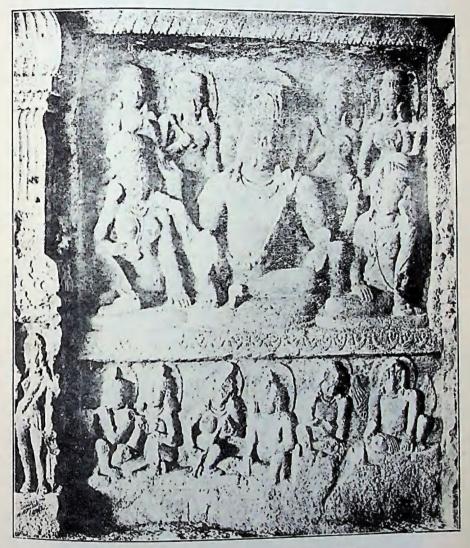
while the right one has to be hanging. Similarly Bhūmidēvī, who has to be on the left of Vishnu should have her right leg folded and resting on the seat, the left one being left hanging. Lakshmi should carry a lotus in her left hand, and Bhūmidēvī a nīlotpala in her right hand; their other hands are to rest upon the simhāsana or to be kept on their laps or to be held in the kataka pose. On the south wall of the shrine of Bhogasanamurti there should be the image of Brahma and on the north wall that of Siva, both these images being in the sitting posture. Mārkandēya and Bhrigu have to be kneeling with one knee on the floor. The rest of the details are exactly similar to those given in the description of the Yogasanamurti. On the back wall of the shrine immediately behind the central figure of Vishnu there should be the images of the goddesses Māyā and Samhlādinī, of Tumburu and Nārada, of a pair of Kinnaras, a Yaksha and a Vidyādhara, the rishis Sanaka and Sanatkumāra and of Chandra and Sūrya. The celestial kalpaka tree should also be sculptured on the wall. A grouping such as this constitutes the uttama class of Bhōgāsanamūrti. If the Kinnaras, Tumburu and the Nārada, the Yaksha and the Vidyādhara happen to be absent, the image of Vishnu would be considered to belong to the madhyama class; if further the



Bhogasanamurti: Stone: Badami..







Madhyama Bhōgāsanamūrti: Stone: Ellora.
[Between pages 88 and 89.]

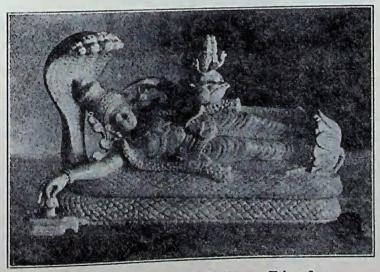


Bhogasanamurti: Stone: Dadikkombu.

[Between pages 88 and 89]



(Fig. 1.) Bhōgāsanamūrti: Ivory: Trivandram.



(Fig. 2.) Yōgaśayanaműrti: Ivory: Trivandram.

images of Sanaka and Sanatkumāra, Sūrya and Chandra and the Pūjakamunis be wanting, it would, belong to the *adhama* class.

This variety of the image of Vishnu is represented as seated upon the simhāsana Virasanamurti. with the left leg bent and the right somewhat extended. Lakshmi and Bhūmidēvi should be shown in association with it as kneeling on the floor on one knee in the positions generally occupied by the sages Mārkandēya and Bhrigu. This image of Vishnu should be draped in black clothing, while the colour of the figure itself has to be coral-red. In one of the right hands the chakra should be held and the other hand should be in the abhaya pose. One of the left hands has to hold the śankha and the other left hand should be in the simha-karna pose. On the right of the figure of Vishnu there are to be the images of Brahmā and Mārkaṇḍēya, and on the left of Śiva and Bhrigu. Two celestial damsels, Kāminī and Vyājanī, should be shown as waying chāmaras on both the sides, and there should also be the following figures surrounding the central image, namely, those of Sanaka, Sanatkumāra, Tumburu, Nārada, Sūrya and Chandra. Such a group of images is representative of the Vīrāsanamūrti of the uttama class. If Tumburu, Nārada, Kāmini, Vyājani, Sanaka and

Sanatkumāra be absent from the group, then the image of Vishņu would belong to the *madhyama* class of the *Vīrāsana* variety. And if the figures of Brahmā, Siva, Lakshmī, Bhūmidēvī and Sūrya and Chandra be absent it would belong to the *adhama* class.

This is also a seated image with either two cr four hands. The seat upon which Abhicharika. this image of Vishnu is made to sit sanamurti. is known as the vēdikāsana, which is an unadorned pedestal meant to be used for The Abhicharikasanamurti must minor deities. have an ill-looking face suggestive of viciousness or tāmasa-guna. The complexion of the figure of this form of Vishpu has to be blue and the colour of the garment should be black. The eyes must be uplifted; there should be no attendant deities around. installation of this kind of image should take place in what is called a chara-rāśi month, on the Ashṭami tithi in the dark fortnight, and under such inauspicious asterisms as the Ardra nakshatra. The shrine should be situated in the paisacha-pada and should face the direction of the enemy who is to be injured.

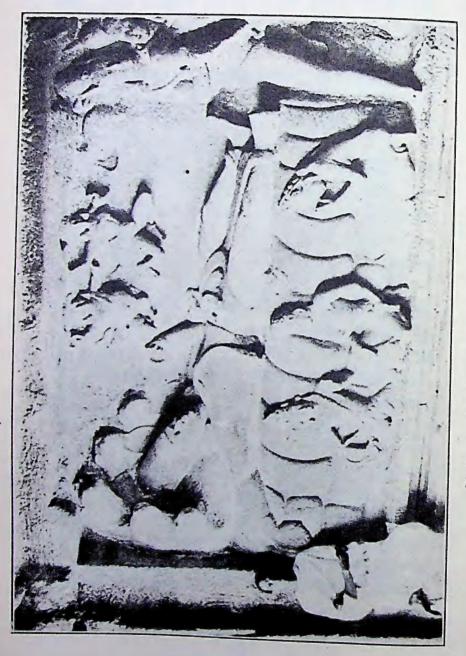
This is a recumbent image of Vishnu with only
two hands; about a fourth of the
body should be somewhat raised,
and the remaining three-fourths



Adhama Virāsanamūrti: Stone: Aibole.

VISHNU.

should be lying flat upon the serpent bed. The right hand should be placed near the pillow so as to touch the kirīta; the other hand, bent at the elbow, should be held in the kataka pose. Or, this left hand may be made to be parallel to the body so as sometimes to touch the thigh. The right leg has to be stretched out, while the left, should be slightly bent. The image itself should be adorned with various ornaments. The eyes must be somewhat opened. The colour of the image should be a mixture of black and yellow. By the side of this recumbent figure there should be Bhrigu and Mārkandēya, and near the feet, the demons Madhu and Kaitabha, while on the lotus issuing from the navel there should be Brahma. On the back wall of the shrine and above the level of the image of Vishnu should be sculptured the images of the Ayudha-purushas, of Garuda, of Vishvaksēna, and of the Sapta-rishis, all standing with their hands in the añjali pose. On the south wall should be shown Brahma, and on the north wall Siva, - both in the sitting posture. Such a group constitutes the uttama class of Yōgaśayanamūrti. figures of the Sapta-rishis and Vishvaksena are absent, the group belongs to the madhyama class; if the Pūjakamunis and Madhu and Kaitabha are also absent, it is conceived to belong to the adhama class.



This type of the image of Vishnu should be of dark colour and have two or four Bhogasayanaarms and a well built body. murti. should be recumbent, with a fourth of the body slightly raised and the remaining threefourths lying flat upon the serpent-bed. One of the right hands should be made to touch the kirīta or be stretched out towards the head. One of the left hands is to be made to lie parallel to the body so as to rest upon the thigh. Nothing is mentioned about the other two hands, when the image is given four of them. The right leg should be stretched out straight and the left should be slightly bent. It is laid down that the distance between the two legs should be twenty angulas, that between the ankles four angulas, and that between the knees fourteen The face of the image should be deflected angulas. from the medial line (brahmasūtra) by three angulas. On the head-side of this recumbent figure of Vishnu there should be the figure of Lakshmi seated so as to be in contact with the shoulders of Vishnu. This goddess should have in her right hand a lotus and hold her left hand in the kataka pose.

In another manuscript it is stated that one half of the body should be raised and the other half should rest upon the serpent-bed. The whole body of Vishnu in this recumbent posture should resemble a bow.

VISHNU.

Bhūmidēvī should be shown seated on the foot-side of Vishnu so as to make her touch the left foot of the recumbent Vishnu. This goddess should hold a nīlotpala flower in her right hand and keep the left hand in the kataka pose. On the right side of the kautuka-bēra there should be the seated image of Markandeya, and corresponding to it on the left, there should be the image of Bhrigu. On the south wall should be sculptured the figure of Brahma and on the north wall that of Siva, both of them being in the sitting posture. Again. on the south (apparently outside the shrine and in niches provided for them in the wall), there should be the figure of Ganesa, and on the north that of Durgā. Near the feet of the central image of Vishnu the demons Madhu and Kaitabha should be worked out in a ferocious attitude indicating their tendency to rush into violent action, their legs below the knees being hidden within the waves of the ocean. They should both be made to appear to be suffering from the scorching effect of the poisonous breath of Adisesha, the serpent upon which Vishnu is reclining. Brahmā should be seated on the lotus which issues from the navel of Vishnu; on his right there ought to be the five Ayudha-purushas and Garuda. Above the figure of Garuda on his right there should be the figure of

sun-god Sūrya. Similarly on the left of should be shown the Aśvini-dēvatas, Brahmā Tumburu and Nārada, represented as young children, and also Chandra the moon. Besides these there should also be the guardian deities of the eight quarters, the Dik-pālakas as they are called, and Apsaras damsels waving chāmaras. A collection of gods and votaries as described above makes the central Bhogasayanamurti belong to the uttama class. If the figures of Tumburu and Nārada and of the Dikpālakas be absent, it would belong to the madhyama class; and if the figures of the Pūjakamunis and the Apsaras damsels be further wanting in the group, it would then belong to the adhama class.

This is also a reclining figure of Vishņu; its colour has also to be dark. One of the right arms should be made to serve as a pillow for the head, while the other should hold the chakra; similarly one of the left hands, carries the śankha, the other left hand being stretched out parallel to the body. On the sides of the feet of Vishņu there should be seated the goddesses Lakshmi and Bhūmidēvī. The demons Madhu and Kaiṭabha should be holding the feet of Vishņu in their hands as if in the act of supplication. On the

right and left of the kautuka-bēra there should be the sages Markandeva and Bhrigu respectively, and Brahmā should be seated on the lotus issuing from the navel of the recumbent image of Vishnu. The five Avudha-purushas, Garuda, Chandra and Sūrya, the seven rishis and the twelve Adityas and the eleven Rudras, Apsaras damsels, Tumburu and Nārada, two Kinnaras, Sanaka and Sanatkumāra, and Brahmā (?) and Siva should also be shown on the wall at the back of the shrine. Then the image of Vishnu would belong to the uttama class of Virasayanamūrti. The five well-known weapons of Vishņu are, the chakra, gadā, śankha, dhanus and If the Rudras, the Adityas, the Apsaras damsels and the seven rishis be absent from the group, the image of Vishnu would belong to the madhyama class; and if, in addition to these, the Kinnaras, Sanaka, Sanatkumāra and the Pūjakamunis be also absent, it would belong to the adhama class of Virasayanamurti.

In this case the image of Vishnu should be lying on the floor, the bed consisting of the serpent Adisēsha with a hood having only two heads and with the body coiled into two turns. The hood of the serpent should not be raised high. The complexion of the Vishnu image should be blue; and it

may have two or four arms, and should be shown to be in full slumber and therefore lying completely flat on the serpent. The face should be so made as to present a faded appearance, and the image must be clad in black clothing. There should be no attendant deities. Such a figure is conceived to belong to the uttama class of the Abhichārikamūrti. If the serpent has one head and has its body coiled only into one turn, the image of Vishņu lying thereon would belong to the madhyama class. Again, if the image has no serpent-bed at all and is made to be lying flat on the bare floor, it would belong to the adhama class.

In illustration of the standing, sitting and reclining images of Vishņu, figures prepared from photographs of nineteen such actual images belonging to the various parts of India are given herein. Plate XVII represents an image found in Mahābalipuram and belongs to the madhyama class of the Yōgasthānakamūrti. Resting on one knee are found on the right and left of Vishņu the images of Bhṛigu and Mārkaṇḍēya. They have one of their hands in the pose of praising, while the other is seen resting upon the hip. Their heads carry jaṭāmakuṭa, which is a characteristic of ṛishis in general. Above these images of Bhṛigu and Māṛkaṇḍēya there are the images of two dwarfs, who

are very probably the Ayudha-purushas relating to the Chakra and Śańkha; both these images are also seen to have one of the hands in the pose of praising. The central figure of Vishnu wears the kirīţa-makuţa and carries in one of its right hands the chakra and in one of the left hands the śankha; the other right hand is in the abhaya pose while the other left hand is seen to be resting upon the hip in the katyavalambita pose. Across the chest and passing over the front right arm is the yajñōpavīta; round the neck the hāra is worn, and the udara-bandha goes round the abdomen; and there are keyūras on the arms and kaṭakas on the This image of Vishnu is standing on the padma-pītha. It may be assigned to the seventh or at the latest to the eighth century A.D., as all the works of sculpture found in Mahabalipuram were executed in the palmy days of Pallava rule and prosperity in South India.

Plate XVIII represents a bronze statuette of the Bhōgasthānakamūrti preserved in the Central Museum at Madras. It appears to have lain buried in the earth and discovered as a treasure-trove; its face and portions of its chest are covered with verdigris, but in other respects it is in an excellent state of preservation. This figure of Vishņu carries in its back right and left hands the chakra and the

śankha respectively, while the front right hand is held in the abhaya pose and the front left hand is made to rest upon the gadā. The image is adorned with the kirīṭa-makuṭa on the head, with makara-kuṇḍalas in the ears, with hāras round the neck, with the yajñōpavīta and udara-bandha round the body, with kēyūras on the arms and kaṭakas on the wrist. The figure stands upon the padma-pīṭha, which has on either side a vertical metallic strut to fix the prabhāvaṭi on. From the features noticeable in the workmanship and its details, it may be assigned to the tenth or the eleventh century A.D.

The figure of Vishnu reproduced on Plate XIX is seen set up in a niche on the west wall of a shrine in the large Siva temple at Tiruvottiyūr near Madras. This shrine was, according to an inscription found on a wall therein, constructed in the fifth year of the reign of Rājakēsarivarman Vīrarājēndradēva (A.D. 1067-8.) Therefore the image of Vishnu shown on Plate XIX must have been set up about this period and must be nearly eight and a half centuries old. Being placed in its present position as an attendant deity, it is naturally isolated, and has no deities and votaries in association with itself: it should therefore be classed as a Bhōgasthānakamūrti of the adhama class.

VISHNU.

The photograph of the standing figure of Vishnu reproduced on Plate XX represents an image from Tadpatri which belongs to the highly degenerated later period of the Hoysala school of sculpture in South India. Marked features of degeneration in the art are prominently visible in the long inartistic nose of the image, in its very small chin and disproportionately broad shoulders. Like the figure shown on Plate XIX, the image of Vishnu in this case also holds the chakra and śankha in the back hands; the front right hand is in the varada pose, while the front left hand is in the katyavalambita pose. On the right of this central Vishnu there is the image of Lakshmi and on the left that of Bhūmidēvi. The height of these goddesses is up to the knee of Vishnu, as required by some authorities. The goddess Lakshmi holds a lotus in her left hand, and Bhūmidēvī has a nīlōtpala in her right hand. In the light of the conventional art of image-making this piece of sculpture is not without merit; but otherwise it is certainly disappointing. The stone statuette of Vishnu preserved in the Mathura Museum at Muttra, is reproduced from a photograph on Plate XXI. It may be seen to carry in its back right hand the gada, in the back left hand the chakra, in the front left hand the sankha, and in the front

right hand a full-blown lotus. A Vishnu-image, which carries the chakra, sankha, gada and padma in the manner in which they are carried in the present instance, is considered to be a special form of Trivikrama. The chief peculiarities worth noticing in this image are the curious cut of the face and the shape of the kīrīta. The face is of the type which is characteristic of the sculptures in Northern India generally, and more especially in Bengal. Its oblique eyes, thin lips and pointed chin clearly indicate the Mongoloid features. This type, we are told by Mr. Abanindranath Tagore, is known in Bengal as the pan or leaf-shaped type, and is characteristic of the Bengal-Orissa school of sculpture. The group of the three bronze figures of Vishnu, Lakshmi and Bhumidevi pictured on Plate XXII is found in the Central Museum at Madras. As in the case of the figure pictured on Plate XVIII, the central figure of Vishņu carries in the two back hands the chakra and the sankha, while the two front hands are in the abhaya and the kaṭaka poses respectively. The gadā which must be under the left front hand is however wanting; evidently a gadā made separately used to be inserted under this hand whenever required, and it is likely that this separate piece of casting has been As usual the goddesses Lakshmi and Bhūmilost.

devi are on the right and left of Vishnu and are also carrying a lotus and a nīlotpala respectively. One special point worth noticing is that the goddess. who stands on the right of Vishnu or of any other deity such as Subrahmanya, is shown to be wearing the kucha-bandha, while the goddess who stands on the left is shown to be without it. This general rule is followed in this instance also. The explanation of this observed fact is not apparent. peculiarity is perhaps connected with the right-hand and left-hand manner of worshipping (dākshiņāchāra and vāmāchāra) the Dēvī goddess. From the size and form of the kirīta-makuta of Vishnu and karanda-makuta of the goddesses, from the peculiar curvature of the pose of the hands of the goddesses and the formation of the faces of all the three figures, it may be surmised that they cannot be older than the twelfth or the thirteenth century A. D. The original of the photograph reproduced on Plate XXIII is a very pretty little piece of workmanship of the conventional style of art. The whole height of this group of images is not more than ten inches. In the centre is a standing figure of Vishnu with the chakra and the śankha in its back hands; the front right hand is held in the varada pose, while the front left hand is kept resting on the hip in the katyavalambita pose. On the right and left

of Vishnu are the images of the goddesses Lakshmi and Bhūmidēvī. The former holds a lotus in her left hand and the latter a nīlotpala in her right hand. On the right and left respectively of Lakshmi and Bhūmidēvī stand Jaya and Vijaya, the two door-keepers of Vishnu with chakra, śankha and gada in three of their hands, while the fourth one is held in the abhaya pose. Surrounding the images of Vishnu and others is the prabhāvali in which are worked out the ten incarnations of Vishnu, of whom Buddha is one. On the right and left of the prabhāvali respectively are sculptured Vishnu's characteristic symbols the chakra and the śankha, immediately above the mythical makaras. Below the simhāsana, is seen Garuda kneeling on the right knee and keeping both the palms of his hands open as if to receive in them the feet of Vishnu; a cobra is thrown upon his shoulders in the fashion of a garland. To indicate that the seat on which Vishnu and others stand is a simhāsana, two lions are sculptured on either side of Garuda. This piece of sculpture is probably not older than two or three centuries at the most.

We now come to the illustrations of the seated figures of Vishnu. Plate XXIV gives the photograph of a Yōgāsanamūrti, otherwise known also as Yōgēśamūrti. It is found in the Kallēśvara temple

at Bagali in the Bellary district of the Madras Presidency, and belongs to the later Chālukya period. It conforms in every detail to the description of such an image given in the Siddharthasamhitā. The two front hands are in the yogamudrā pose, and the padma and gadā, which would otherwise be held in these hands, are sculptured separately on the right and left respectively. The back hands carry the chakra and the śankha. The image itself is seated on the padmasana in the yōgāsana posture, and is adorned with various ornaments, such as the kirīta-makuta, makarakundala, kēyūra, kataka, hāra and yajñopavīta. Surrounding the head is a prabhāmandala with radial rays proceeding outwards. Outside this and concentrically with it is seen a prabhāvaļi also. In its inner margin is the characteristically pretty creeper-ornamentation, in each circle of which may be seen sculptured from right to left the ten avatāras of Vishņu. It is also an item of convention that, when the central figure in any piece of sculpture happens to be standing, those that surround it should also be standing; they may be seated or standing when the central figure is seated or reclining. They should also be in the same posture as the central figure, when it is in the yoga attitude. This last rule is followed in this case, as also in

the case of the figure of Dattātrēya of Bādāmi shown elsewhere in this volume.

The next Plate XXV gives a representation of the figure of Vishnu found in Cave III at Badami, the ancient capital of the Chalukyas. The rockcut shrine, in which it is sculptured, was brought into existence in A.D. 578 by the king Mangaliśa; and the sculpture of the image of Vishnu is therefore at least a century older than the one belonging to Conjeevaram, which is shown on the next plate. In this piece of sculpture found at Bādāmi Vishnu is represented as seated upon the serpent Adiśesha with a hood consisting of five heads and with the body coiled into three turns. The left leg of Vishnu is folded and made to rest flat upon the serpent, while the right leg is also folded but rests upon the serpent vertically. On the right thigh of the image rests the right front hand held in the varada pose while the front left hand is made to rest on the left thigh. In the back right and left hands the chakra and the sankha are respectively held; the figures of two celestial damsels, one on each side, are seen standing, each carrying a chāmara. The figure of the goddess Lakshmī is sculptured on the left wall; and Garuda, the birdservant of Vishnu is shown seated on the right of the image of Vishnu. Lakshmi holds a lotus in her right hand, and Garuḍa is sitting with his hands folded and crossed against his chest and himself leaning upon the body of the serpent. Below the seat the figures of dwarfs representing the dēva-gaṇas may be seen, some of them engaged in dancing and others playing on various musical instruments. This is one of the most remarkable pieces of sculpture belonging to the mediæval period. The calm and serene countenance of Vishṇu is in striking contrast with the free and easy attitude of Garuḍa, and the hood of the serpent is indeed chiselled in a masterly manner.

Plate XXVI represents a piece of sculpture found in the Kailāsanāthasvāmin temple at Conjeevaram. In the centre of the group is seen the image of Vishņu seated upon a simhāsana with the right leg hanging and the left folded and made to rest on the seat. Though the back right and left hands are held aloft as when they carry the śankha and the chakra, these are not actually found in those hands. They are however borne by two small attendant figures, the Ayudha-purushas of Śankha and Chakra, who also carry each a chāmara resting on the shoulder. The front right hand of the image of Vishņu is held in the abhaya pose, while the front left one is made to rest with the palm showing upwards on the folded leg. On the right

of Vishnu is seated the figure of Lakshmi, with the right leg hanging and the left leg bent and made to rest upon the seat. The left hand of this goddess is in the kataka pose and the right hand rests upon the simhāsana. On the left of the image of Vishnu there is the figure of Bhūmidēvī whose left leg is hanging and the right leg rests supported on the seat. The right hand of this goddess is in the kataka pose, while the left hand is made to rest upon the seat. The temple in which this panel is seen sculptured was erected by the Pallava king Narasimhavarman II in the last quarter of the seventh century A.D. Therefore this sculptural representation of what may be called Vishnu's Bhōgāsanamūrti of the madhyama class is most probably twelve centuries old.

Pl. XXVII represents a finely sculptured panel found in Cave No. 14, locally known as the $R\bar{a}vana$ $k\bar{a}$ $kh\bar{a}i$. In this the figure of Vishnu is seated with both legs bent, the left lying horizontal and the right one vertical. Both the front hands are broken and therefore it is not possible to say what articles they carried; the back hands are raised as if they were meant to hold the $\hat{s}ankha$ and chakra. The figure of Vishnu is adorned with a $prabh\bar{a}-mandala$, $kir\bar{t}a$, $h\bar{a}ra$, and $yaj\bar{n}\bar{o}pav\bar{t}a$. On the right and left of the central Vishnu are the figures

of the goddesses Lakshmi and Bhūmidevi respectively. The hair on the heads of these figures is tied up in the form of a crown (dhammilla); the goddesses are decked with all ornaments. figure of Lakshmi appears to have held a flower in the right hand, which is however broken. On the back wall are sculptured the figures of Kāminī and Vyājani each carrying a chāmara in her hand; besides these there are two other celestial damsels carrying flower garlands and other offerings. Below the seat are seen sculptured the five Ayudhapurushas and Garuda. These, as also the four female figures at the back of the central figure, are shown with a prabhamandala each. This sculpture, like all the rest in Ellora, has suffered damage at the hands of the iconoclastic Mussalmans.

The figure on Plate XXVIII is the representation of an image which is sculptured on a pillar in the Varadarājapperumāļ temple at Dāḍikkombu near Dindigul in the Madura district of the Madras Presidency. This image belongs to the period of the Nāyakas of Madura, and is perhaps not older than three centuries. In this sculpture, Vishņu is seated upon Ādiśēsha, whose body is coiled into three turns, with the right leg hanging down and the left leg folded and made to rest upon the serpent. In the back right and left hands the

chakra and the śankha are held and in the front right and left hands there are the gadā and the padma. An image of Vishņu executed in this manner is said to be that of Vāsudēva. Below the seat and slightly to the left of the image of Vishņu there is a figure of Garuḍa standing with the hands folded and held in the añjali pose.

The pretty ivory image of Vishnu represented by fig. 1 on Plate XXIX, is one of the most recent productions of Indian art having been carved in the School of Arts at Trivandram. It is almost similar in most of its details to the Dāḍikkombu sculpture represented on the previous plate.

An example of the Vīrāsanamūrti image of Vishņu is available among the sculptures to be found in the temple at Aihole. In the panel, the photograph of which is reproduced on Plate XXX, the figure of Vishņu is seen seated upon the serpent Ādiśēsha. In the back right hand the chakra is held, and in the back left hand there is the śankha; the left leg is bent and made to rest horizontally on the serpent-seat, while the right leg is also bent but rests vertically upon the same seat. The right arm is stretched and thrown upon the right knee, and the left hand is placed in ease upon the left thigh. The goddesses Lakshmī and Bhūmidēvī

are shown as flying in the air on the right and left of Vishņu, while two *rishis*, also shown as flying, are figured somewhat below. This group represents the *adhama* class of Vīrāsanamūrti.

Five Plates are given in illustration of the reclining images of Vishnu. Of these the figure on Plate XXXI represents a large panel sculptured on one of the walls of a rock-cut cave in Mahabalipuram. In this admirable piece of sculpture there is a central image of Vishnu reclining upon the serpent Ādiśēsha; near the feet there are the demons Madhu and Kaitabha; above are the Ayudha-purushas of Chakra and Gada looking in the direction of the demons; below the serpent-bed the rishis Markandeya and Bhrigu are shown kneeling; and the goddess Bhūmidēvī is also just there. This reclining figure of Vishnu has the fourth of the body towards the head slightly raised, while the remaining three-fourths thereof is stretched flat upon the The right arm is taken near the head and the left arm is bent at the elbow with the hand held in the kataka pose. The right leg is fully stretched out, while the left leg is somewhat bent. image of Vishnu is further adorned with the kiritamakuta, hāra, kundala and yajnopavīta. demons Madhu and Kaitabha have their hair tied up in knots on the top of the head and on one



Bhōgaśayanamūrti: Stone: Deogarh.

side respectively, and each of these carries a gada in his hand. In its artistic qualities this piece of sculpture also may take rank as one of the finest production of the mediæval period. The flying figures of the Ayudha-purushas are admirably chiselled and convey the appearance of flight in an exceedingly realistic manner. The demons Madhu and Kaiṭabha are shown as if conspiring with each other, and their attitude clearly brings out their intention to strike at once at Vishnu. The figure of Vishnu in this panel represents the Yōgaśayana-mūrti of the madhyama class.

The next illustration which is given on Pl. XXXII, is that of an image to be found in the ruined temple of Vishnu at Deogarh in the Jhansi district of the United Provinces. In this sculpture Vishnu is seen reclining on the serpent Adisesha, with the head directed to the right of the observer. The reclining body is in its upper half somewhat raised and the other half is made to lie flat on the serpent-bed; the whole body has the outline of a bow which is described in the agamas as appropriate to the reclining images of Vishnu. One of the left hands is supporting the head, while the other is seen resting upon the bed; one of the right hands is held in the kaṭaka pose, and the other is stretched out parallel to the body so as to

rest upon the thigh. The ornaments, .kirīţamakuta, kundala, hāra, kēyūra, kataka and vanamālā, are all carved with great skill. Above this image of Vishnu there is the figure of the fourfaced Brahmā seated in the middle of the lotus issuing from the navel of Vishnu. Like the other attendant deities in this sculptured group, Brahmā also possesses only two arms; in his left hand he carries a kamandalu, and the right hand is held in the chin-mudrā pose. There are jaţā-makuţas on the heads, and a deer-skin is thrown across the body in the upavīta fashion, with the head of the deer made to hang on the chest. To the right of the image of Brahmā is that of Indra seated upon the celestial elephant Airāvata; and he carries in his right hand his particular weapon vajra. To the right of Indra is to be seen what appears to be the figure of Subrahmanya seated on his peacock. Śiva also is seen in the group seated upon his bull. Pārvatī is leaning upon Śiva with her left arm resting upon his shoulder. It is not easy to make out whom the figure to the left of Siva represents. It is worth noting that the left leg of Vishnu rests upon the lap of Bhūmidēvī, who is shown to be holding his right foot in her hands. By her side are made to stand two Ayudha-purushas representing respectively the Gada and Dhanus.

Below the seat we find the figures of Lakshini and of the Ayudha-purushas representing the Chakra. Sankha and Khadga, the last of whom is shown to be attacking the demons Madhu and Kaitabha. each of whom is armed with a club. The whole of this group deserves to be taken as a Bhogasayanamurti of the madhyama class; and it clearly discloses the masterly hand of the artist who might well be given a place in the first rank of the artists of the mediæval India. As regards the age of this piece of sculpture, it has to be said that Mr. V. A. Smith is inclined to place it in the first half of the sixth century A.D. From the peculiarities discoverable in some of the details of the sculpture. such as the stalk of the lotus on which Brahma is seated, the deer-skin covering thrown on the body of that deity, the kirīta-makuta of Vishnu, we are however obliged to assign it to the same age to which the sculptures of the early Hindu caves at Ellora belong, that is, to the end of the seventh or the beginning of the eighth century A.D.

The illustration on Pl. XXXIII gives a birdseye view of a reclining image of Vishnu belonging to the madhyama class of the Bhōgaśayanamūrti. In this illustration Vishnu may be seen lying on the serpent-bed with the front left hand placed near the head on the pillow and the back left hand



Madhyama Yōgaśayanamūrti: Stone: Aihoļe.



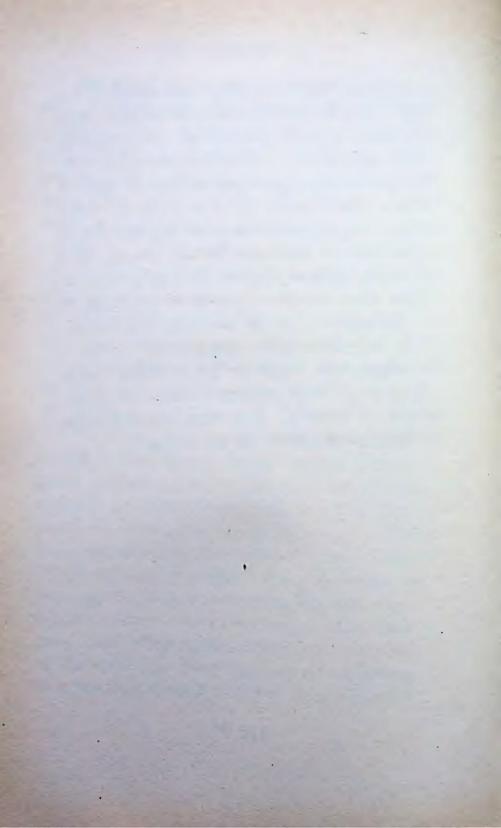
Uttama (?) Bhōgaśayanamūrti: Stone: Rajaputana.

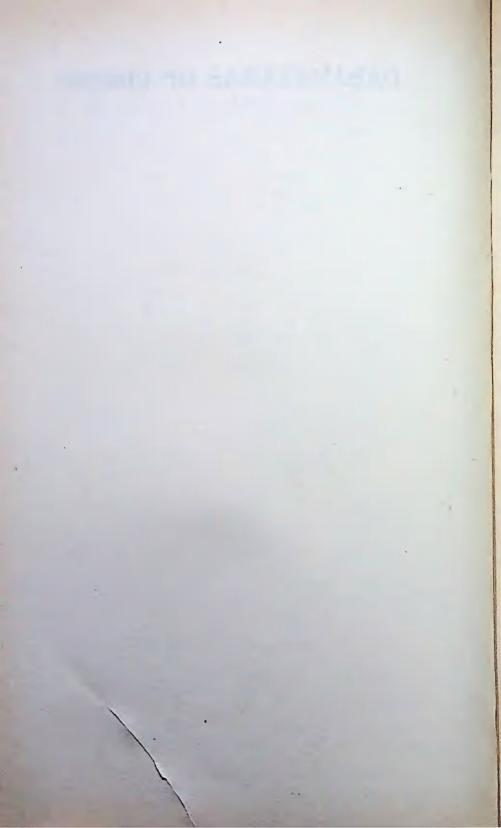
bent at the elbow and made to rest on the bed. Both the other hands are stretched parallel to the body. The legs are somewhat bent and cross each other. Near the head to the right there are the weapons chakra and khadga, while on the left there is the śankha. Just near the śankha is shown the figure of Markandeya, with a flowing beard and with the head covered with a jata-makuta; the hands of Markandeva are made to rest on the chest in the anjali pose. Below him there is apparently the figure of Bhūmidēvī with a flower in the left hand. Below this figure of Bhūmidevī there are shown the demons Madhu and Kaitabha. One of these figures has been covered up with chunam, and could not come out clearly in the photograph. On the right of Vishnu and near his feet is seen the figure of Garuda kneeling on one knee and having his hands in the anjali pose. him is the Ayudha-purusha representing Chakra, and above this Chakra there is the goddess Lakshmi seated so as to have one leg hanging down and the other supported on the seat. She carries in one of her hands a lotus. This panel belongs to the temple of Vishnu at Aihole. and belongs most probably to the same age as the pieces of sculpture represented by Pls. XXX and XXXI.

The small ivory image of Yōgaśayanamūrti, fig. 2, Pl. XXIX was carved in the School of Arts at Trivandram. In this, Vishnu is seen reclining upon the serpent Ādiśēsha with his right hand stretched out towards the head and the left one bent at the elbow and held in the kaṭaka pose. Below the right hand is a small Linga, over which a lotus is held by Vishnu. The local Purāṇa extolling the god at Trivandram informs us that Vishnu absolved Śiva at Anantaśāyanam of some sin from which the was afflicted; hence the image of Vishnu in the temple at Trivandram is also shown, as in this piece of sculpture, as holding his right hand over the Linga-image of Śiva in the varada pose.

The image of Vishnu figured on Pl. XXXIV belongs to Rajaputana. In this sculpture Vishnu is seen possessing four arms, the right one of which is held in the $j\bar{n}\bar{a}na$ -mudr \bar{a} pose over the chest. Another right hand which is broken appears to have been kept near the kirīṭa as if supporting it. The front left hand is stretched out and made to rest upon the thigh, while the back left hand, which is broken, seems to have been held in the kaṭaka pose. The whole figure of Vishnu resembles the out-line of a bow. To bring about the appearance of a bow the artist has given the right leg a stiff

and inartistic shape; this leg is kept stretched out on the lap of Bhumidevi, while the left leg is bent and resting upon the serpent-bed. The image of Vishņu is adorned with the kirīṭa and other ornaments and a lotus is seen issuing from the navel of Vishnu. On the right and near the head of the central figure of Vishņu are to be seen four figures possibly those of the sages Sanaka, Sanatkumāra and others, while on the left and near the feet of Vishnu there are what appear to be the figures of the Sapta-rishis and the five Ayudha-purushas. On the bed adjoining the right hand of Vishnu is the weapon $gad\bar{a}$; below the cot on which Vishņu is lying on Ādiśēsha are seen a number of figures engaged in fighting. This scene depicts perhaps the fight between devas and the asuras.





DAŚĀVATĀRAS OF VISHŅU.

▼NCARNATIONS of divinity are considered to be of three kinds which are respectively called avatāra, āvēśa and amśa. What has to be taken as a complete incarnation is designated an avatāra, a partial incarnation is more or less temporary in character and is known as āvēśa, while the incarnation of a portion of the power of a divine being is characterised as amśa. Krishna and Rāma, for instance, are understood to be complete incarnations of Vishnu and are therefore avatāras. Paraśurāma came into the world, it is said, to suppress the haughtiness of the unruly Kshatriyas, for that was the God-appointed mission of his life. This work he finished long before his life came to an end. In fact it is supposed that, being a chiranjivi or everliving personage, he is still alive. Soon after the completion of the mission of his life, he met Raghurāma and handed over his own divine powers to him and retired to the mountain known as the Mahēndra-parvata. The divine power thus possess-

ed by Parasurama was with him but for a short time; it was not a life-long endowment; hence his incarnation is considered to be an avēśa or temporary possession. Again, for instance, the śankha and the chakra of Vishnu as representing parts and aspects of his power, are conceived to be occasionally ordered by Vishnu, to be born among men to improve them in their ways and bring about a betterment in their condition. When these emblems of the aspects of divine power are born as embodied beings upon the earth, they become saints and achieve the purpose of their earthly incarnation. Such beings represent the amsas of Vishnu. The most commonly accepted and recognised incarnations of Vishnu are ten in number; and they are declared to have been assumed on ten different occasions by him with a view to destroy certain asuras and to set right the wrong done to the world by them. These ten avataras of Vishnu are Matsya (fish), Kūrma (tortoise), Varāha (boar), Nārasimha (man-lion), Vāmana (the dwarf) including Trivikrama, Paraśurāma, Raghurāma, Krishna, Buddha and Kalki. Some Hindu authorities do not consider Buddha to be an avatāra of Vishnu, and substitute in his place Balarama, the elder brother of Krishna, as an avatāra.

"Sections 231-233 of the Matsya-purāṇa are devoted to the same subject (the incarnation itself

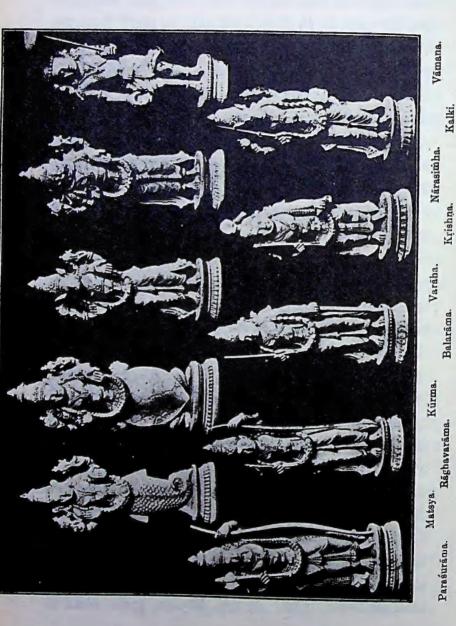
and its results). I give an abstract of the 47th section, in which Vishnu's incarnations are enumerated. It is here stated that it was in consequence of a curse pronounced by Bhrigu (as we shall see further on) that Vishnu assumed most of these forms (v. 37). There were twelve conflicts between the gods and Asuras (vv. 39-52). It is related (vv. 58 ff.) that on one occasion when Prahlada had been overcome, and Indra had gained the empire of the three worlds, Sukra, the priest of the Asuras, left them and went to the gods. They, however, entreated him not to desert them, when he re-assured them by the promise of his support (vv. 60 ff.). They were nevertheless attacked by the gods, and again resorted to Sukra, when their assailants left them. Sukra then referred to their former discomfitures, counselled them to wait for a favourable turn of fortune, and declared his intention to resort to Mahādēva and obtain certain sacred texts which would ensure their victory. (vv. 65 ff.). They then promised the gods to desist from hostilities and to betake themselves to austerities (vv. 73 ff.). Śukra accordingly went to Mahādēva and asked for texts more powerful than those possessed by Brihaspati, the priest of the gods; when the deity directed him to perform a painful rite, imbibing the smoke of chaff (kaṇa-

dhūma) with his head downward for a thousand years. This he agreed to do (vv. 78 ff.). Hearing of this, and taking advantage of the defenceless state of the Asuras, the gods went to attack them. The Asuras remonstrated, and in the absence of Sukra resorted to his mother for help, and were re-assured by her (vv. 83 ff.). The gods, however. followed and assailed them, when the goddess (Śukra's mother-her name is not given)-by her magical power, rendered Indra helpless, and then the other gods took to flight (vv. 91 ff.). Vishnu, however, interposed, and desired Indra to enter into him (Vishnu). This provoked the goddess, who threatened to burn them up; Indra called upon Vishnu to slay her before she could carry her threat into effect. Vishnu, though hesitating to kill a female, cut off her head with his weapon (vv. 95 ff.). Vishnu was hereupon doomed by a curse of Śukra to be born seven times in the world of men; and in consequence of this he appears for the good of the world when unrighteousness prevails." *

"In consequence of Śukra's curse, which operated periodically, Vishņu was born time after time, after a decline of righteousness, which he reestablished, destroying the Asuras. For Brahmā

^{*} Muir's Original Sanskrit Texts, pp. 151-153.

had decreed that all those Asuras who should be disobedient to Prahlada should be slain by men. Vishņu's incarnations are then enumerated (vv. 234-245), viz., (1) a portion of him sprang from Dharma, (2) the Narasimha, or Man-lion, and (3) the Dwarf incarnations, which are called the celestial manifestations, the remaining seven being the human incarnations caused by Śukra's curse (v. 238). These seven are (4) the Dattātrēya (5) Māndhātri (6) Paraśurāma, (7) Rāma, (8) Vēdavyāsa, (9) Buddha and (10) Kalki incarnations. (Eight instead of seven are obtained if, with the Mahrātti expounder, we understand the beginning of verse 243 to refer to Krishna). The Bhāgavata-Purāna gives twentytwo incarnations (i. 3, 1 ff.), viz: Those in the forms of (1) Purusha, (2) Varāha or the Boar, (3) Nārada, (4) Nara and Nārāyaṇa, (5) Kapila, (6) Dattātrēya, (7) Yajñā or Sacrifice, (8) Rishabha, (9) Prithu, (10) Matsya, or the Fish, (11) Kūrma or the Tortoise, (12 and 13), Dhanvantri, (14) Narasimha or the Man-lion, (15) Vāmana or the Dwarf, (16) Paraśurāma, (17) Vēdavyāsa (18) Rāma, (19 and 20) Balarāma and Krishņa, (21) Buddha, and (22) Kalki. These last two are represented as future. But the incarnations of Vishnu are innumerable, like the rivulets flowing from an inexhaustible lake. Rishis, Manus, gods, sons of



THE TEN AVATARAS OF VISHNU (Ivory: Trivandram.)

Manus, Prajāpatis are all portions of him (v. 26)."*

There are here and there references to the avatāras of Vishņu even in the ancient literature of the Hindus; for instance, in Śatapatha-Brāhmaṇa

it is stated that Prajāpati took the form of a tortoise; similarly the Taittirīya-Āranyaka mentions that the earth was raised from the waters by a black boar with a hundred hands. All the avatāras are more or less directly referred to in the later Sanskrit works like the Rāmāyaṇa, the Mahābhārata, Bhāgavata-purāṇa and the Vishṇu-purāṇa.

The Matsyavaff.) says—"Then the God (lit. the Unwinking), kindly-disposed, said to those rishis, "I am the Prajāpati Brahmā, above whom no being is discoverable: by me in the form of a fish you have been delivered from this danger. [By 'you' here the God Brahmā is meant]." The Bhāgavata-Purāṇa gives the following account of the origin of the fish avatāra of Vishṇu:—"Being thus addressed by Vishṇurāta, the divine Bādarāyaṇi related the deed of Vishṇu achieved by him in the form of a fish. At the end of the past kalpa there

^{*} Muir's Original Sanskrit Texts, p. 156.

was a Brahma, that is, there was a partial dissolution of the universe, in which the earth and other worlds, became submerged under the ocean. Then the powerful Hayagrīva (a rākshasa), coming near, snatched away the Vēdas which had proceeded from the mouth of the creator, who from the drowsiness, which had come on through lapse of time, had become disposed to go to sleep. On discovering this deed of Hayagrīva, the chief of the Dānavas, the divine lord Hari took the form of a saphari fish and recovered the Vēdas.". * This fish avatāra, as seen from the above extracts, was meant to recover the lost Vēdas from the ocean.

Another account of the fish incarnation of Vishņu is to be found in the Agni-purāṇa. Therein Agni addressing Vasishṭha says:—"Listen, O divine sage! while I narrate to thee the different forms which Hari has assumed, in order to punish the wicked and protect the good. Previous to the conclusion of the last Kalpa, at which time the universe was overwhelmed with a deluge, Vaivasvata Manu performed with much devotion a severe tapas. One day as he was offering an oblation of water to the manes in the river Kṛitamālā, a small fish appeared in his folded hands, which, as he was about to throw into the water said:—'Throw me

^{*} Muir's Sanskrit Texts, p. 39, f.n.

not into it, O best of men! for I am afraid there of the larger fishes'. On hearing this, Manu placed it in a jar. But the fish increased in size, and said, 'Give me more space'. The king then placed it in a small pond; but it still increasing in size and demanding more room, he threw it into a lake, and at length into the sea, where it in an instant expanded to the size of a hundred thousand yōjanas. With astonishment Manu beheld this wondrous change, and then said-' Why O lord! who art Vishņu Nārāyaṇa, hast thou thus deluded me?' The fish replied—'On the seventh day from this, the universe will be submerged beneath the ocean; do thou, therefore, taking all kinds of seeds and accompanied by the seven Rishis, enter into a boat which has been prepared for thee; and during the night of Brahmā fasten it with a mighty snake to my horn.' Having thus spoken, the fish disappeared; and on the foretold day, the sea commencing to exceed its bounds, Manu entered the boat; and instantly there appeared a very big horned fish, to whose horn he fastened the boat. Then Vishnu repeated to Manu the Matsyapurāna; and afterwards slew the asura Hayagriva, who had purloined the Vedas from Brahma".*

^{*} See Kennedy's Hindu Mythology, p. 432.

The image of Matsya may be made either like an ordinary fish, or in a form which is half fish and half man, the upper portion being that of man and the lower that of the fish. The image is generally given four hands, two of which carry the śankha and chakra, and the other two being held in the varada and abhaya poses. The human half is generally decorated with all the ornaments generally worn by Vishnu, and on the head there is the kirīṭa-makuṭa.

The Kurmavaavatāra was assumed by Prajāpati,
according to the account given in
the earlier writings, for creating offspring. In the
later works, as for instance, the Bhāgavata-purāṇa,
it is stated that Vishṇu assumed the form of the
tortoise for supporting on its back the mountain
employed in the churning of the ocean to obtain
the ambrosia for the gods. "In his eleventh
incarnation, the Lord, in the form of the tortoise,
supported on his back the churning mountain, when
the Gods and Asuras churned the ocean" (Bhāg.
Pu. 1. 3, 16). The story of the churning of the
ocean is well known and needs no description here.

The image of this avatāra is generally worked out in a form which is half man and half tortoise, the lower part being that of the tortoise. As in

the case of the fish avatāra, this image also has four hands two of which carry the śankha and the chakra, while the other two are held in the varada and abhaya poses. The image is adorned with ornaments and with the kirīṭa-makuṭa on the head. The image of the Kūrmāvatāra may also be like an ordinary tortoise.

One of the earliest references to the earth having been lifted up from the The Varahava. depths of the lower regions by a boar is found in the Śatapatha-Brāhmana, wherein it is said that Emusha, a boar, raised the earth up. In the Taittiriya-Aranyaka also the earth is said to have been lifted up by a black boar with a hundred arms: (varāhēņa krishņēna šata-bāhunā uddhritā) The Rāmāyaṇa, in describing the origin of the earth mentions incidentally the uplifting of the earth by the boar-incarnation of Vishnu. Vasishtha speaking therein about the origin of the worlds, says that in the beginning all was water out of which the world has been formed and that out of that water, arose Brahmā, the self-existent, who became a boar and lifted up the earth. According to the Rāmāyana therefore the uplifter of the earth was Brahmā and not Vishnu. In the Bhagavata-purana it is said that with a view to create the universe, the Lord of Sacrifice became desirous of lifting up the

earth, which had sunk into the lower regions, and assumed the form of the boar. Here the act of lifting up the earth is attributed to Vishnu.

The Vishnu-purana, the Linga-purana and the Garuda-purāņa mention Brahmā as the uplifter of the earth from the ocean: but they at the same time identify Brahma with Vishnu. The Vishnupurana gives the following account of this incarnation :-- "At the beginning of the kalpa, that divine Brahmā, Lord of the Prajāpatis who had the nature of Nārāyana, created living beings. At the close of the past (Pādma-)kalpa, Brahmā, the Lord, endowed predominantly with the quality of goodness, awoke from his night-slumber and beheld the universe void. He is the Supreme Lord Nārāyaņa, who cannot even be conceived and exists in the form of Brahma, the deity without beginning, the source of all things. This Lord of Prajapatis discovering by intuition,—when the universe had all become one ocean,—that the earth lay within the waters, and being desirous to raise it up, assumed another form. As he had formerly, at the commencement of previous kalpas, assumed the shapes of the fish and the tortoise, (so now), He entered into the body of a boar,—a form composed of the Vēdas and the sacrifice,-this Lord of Creatures, who throughout the entire continuance of the world re-

mains fixed, the Universal Soul, the Supreme Soul, the Self-sustained Supporter of the Earth, hymned by Sanaka and other saints residing in the Janaloka, (therefore He) entered the water. Beholding Him then descend to Pātāļa, the Goddess Earth, bowing down prostrated herself in devotion and sang the praise: 'Reverence O bearer of the Shell and Club, to Thee who art all things: raise me today from this place: by Thee I was formerly lifted up.... Having swallowed the universe, when it becomes one ocean, doest Thou O Govinda, sleep. Thou who art meditated upon by the wise. No one knows that which is Thy form: the gods adore that form which Thou assumest in Thy incarnations. Worshipping Thee, the Supreme Brahmā, men desirous of final liberation attain their object. Worshipping Thee, the Supreme Brahman, who shall obtain liberation without adoring Vāsudēva? Thou art sacrifice, Thou art the vashatkara (a sacrificial formula), Thou art the $\bar{o}mk\bar{a}ra$ (the mystic syllable $\bar{O}m$), Thou art the fires. ' . . . Having been thus celebrated by the Earth, the glorious Upholder of the Earth, with a voice like the chanting of the Sāmavēda, uttered a deep thundering sound. Then the great boar, with eyes like the expanded lotus, tossing up with his tusks the earth which resembled the leaf of the blue lotus, rose up from the lower

regions like a great blue mountain. (The boar was then lauded and praised by Sanandana and other saints in a hymn, in which various members of his body are compared in detail to various materials and implements used in sacrifice. See Wilson's Vishņu-purāṇa, 2nd ed. i., pp. 63 ff.) On having been thus hymned in praise, the Supreme Soul, the Upholder of the Earth, lifted the earth up quickly, and placed it upon the great waters. Resting upon this mass of waters, like a mighty ship, the earth does not sink, owing to the expansion of its form". Compare Mahābhārata, iii., 10, 932, ff.

"The Linga-purāṇa, which is of the Śaiva variety of purāṇāsand has not, as such, any interest in glorifying Vishṇu, describes Brahmā as the deity who assumed the form of the boar. (part, i. 4, 59 ff.) 'In that night, when all things moveable and immoveable had been destroyed (and became absorbed) in the universal ocean, Brahmā slept upon the waters; and beholding the universe void, Brahmā, chief among the knowers of the Vēdas, then resolved to create'. Having assumed the form of a boar, this eternal god taking up the earth, which was over-flowed by the waters, placed it as it had been before."

The Agni-purāṇa informs us that there was a chief of the Asuras, named Hiraṇyāksha, who

vanquished the gods and took possession of their heavenly capital, and that the gods had recourse to Vishņu, who, to help them, assumed the form of a boar and slew the demon Hiraṇyāksha. In the later writings, this boar avatāra is treated exclusively as one assumed by Vishņu; and the āgamas and tantras also attribute this incarnation to Vishņu. Let us now turn our attention to the description of this avatāra of Vishņu as found in the various other works. These sculptured figures comprise three different conceptional types of the avatāra, namely, (i) Bhūvarāha, Ādivarāha or Nṛivarāha, (ii) Yajñavarāha and (iii) Praļayavarāha. These will be dealt with in order.

The figure of Bhūvarāha should have, accord
Bhuvaraha, or face of a boar in association with the body of a man. It has four arms, two of which hold the śankha and the chakra as usual. The right leg should be slightly bent and be made to rest upon the jewelled hood of the mythical serpent Ādiśēsha, who must be sculptured as in company with his wife. Of the remaining two hands, the left hand should be shown as supporting the legs of Bhūmidevi, seated on the god's bent right leg, with her own legs hanging down, while the right hand has to be thrown round the waist

of this same goddess. The boar-face of the god should be slightly tilted up so as to make the muzzle approach the bosom of the goddess as though he is engaged in smelling her. The colour of the image of Varāha-Vishņu is represented by the darkness of twilight. The associated figure of Bhūmidēvī should have her hands in the añjali attitude. She should be decked with flowers and dressed in clothes and should be adorned with all suitable ornaments. Her complexion has to be black. Her face should be slightly lifted up and turned towards her lord, and should be expressive of shyness and joy. The top of her head should reach the chest of the figure of Varāha, and her image should be made in accordance with the pañcha-tāla measure. Such is the description given in the Vaikhānasāgama.

The Śilparatna gives a slightly different description. Nṛivarāhamūrti or the man-boar image of Vishņu should have, according to this authority, in its hands the gadā and the padma and carry Bhūmidēvi on the tusk. One of its feet should rest upon the serpent Ādiśēsha and the other on a tortoise. Or, the goddess might be shown as seated upon the left elbow of the Varāha, with a nilōtpala flower in her hand. Her face should have eyes which are expressive of wonder. One of the two right hands

of this Varāha image should be made to rest upon the hip. The Śilparatna further says that instead of the Varāha being half man and half boar, it may be worked out wholly as a boar with a thick snout, broad shoulder-blades, long tusks and a big body covered with up-turned bristles.

The Agni-purāṇa gives very nearly the same description of the image of Varāha-Vishṇu. But it adds that the right hand should carry the śankha and the left hand either a padma or the figure of Lakshmī. In this latter case, the figure of Lakshmī should be shown as seated upon the left elbow of the god and the figures of Bhūmi and Ādiśēsha are to be near his feet. The Agni-Purāṇa says that the setting up of the Varāhamūrti for worship brings to one emancipation from samsāra.

The Vishnudharmottara also gives the same description with a few additional details. In describing Ādiśēsha, it states that that serpent should be sculptured as possessing four arms, a hood ornamented with jewels and eyes expressive of wonder; the face of Ādiśēsha should be slightly lifted up as if indicating a desire to see the Lord. Two of Ādiśēsha's hands are to be in the añjali pose, while the other two should carry the hala and the musala. He should assume the attitude of the āliḍhāsana. The same authority adds

further that the image of Nṛivarāha may be also sculptured seated like Kapila in the dhyāna attitude; or the hands may be so placed as if offering pinḍas; or, the whole figure may be sculptured exactly like a boar shown to live in the midst of asuras. When the image is represented like a full boar, it should be, as when associated with Śiva as the Lingōdbhavamūrti, shown to be digging the earth. According to the Vishnudharmōttara, again, the philosophic import of this avatāra is the defeat of ignorance embodied in the shape of Hiranyāksha by Eternal Wisdom and Almighty Power incarnated as Varāha-Vishņu.

This form of the Varāhamūrti has to be of white complexion, and should have four arms, two of which are to carry the śankha and the chakra; the figure should be seated upon a simhāsana, with the right leg hanging down and the left resting upon the seat; it should be clothed in yellow garments and adorned with various ornaments. On the right side should be seated the figure of Lakshmī having the golden yellow colour. Her left leg should be bent and kept resting upon the seat, while the right should be left hanging. Her left hand should carry a lotus and the right hand should be resting on the seat. On the left of Yajñavarāhamūrti, there

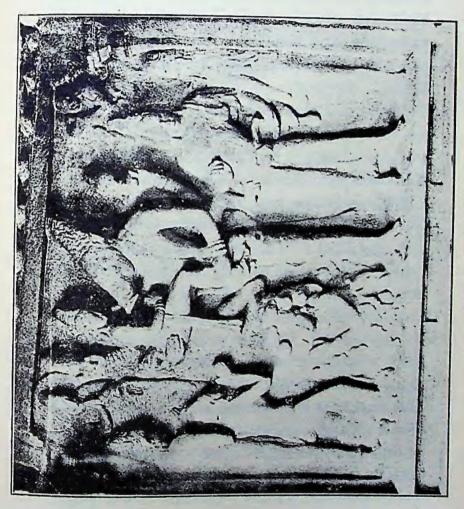
should be seated Bhūmidēvī of dark complexion, with her right leg bent and resting upon the seat and the left leg hanging down. In her right hand she should hold a nīlōtpala flower and the left hand should rest upon the seat. The face of this goddess has to be slightly turned towards the god and should be expressive of surprise.

This type of the image of Varāha-Vishņu has to be seated upon a simhāsana, with the right leg hanging down, while the left one is bent and kept resting on the seat. This image should have four arms, in two of which the śankha and the chakra have to be carried, while the front right hand should be in the abhaya pose and the front left hand be resting upon the left thigh. The complexion of Praļaya-Varāha has to be blue; and the image is to be clothed in yellow garments and decked with all the usual ornaments.

On the right of Pralaya-Varāha and on the same seat should be placed his consort, Bhūmidēvi, with the right leg hanging down and the left bent and made to rest on the seat. She has to be dark in complexion and should be wearing all her suitable ornaments; in her left hand there should be an utpala flower, and her right hand should be resting upon the seat. She must be made to look at her lord with amazement which is clearly visible in her eyes.

It is said that when Vishnu gave up his boarform and returned as Vishnu, to his own heavenly abode known as Vaikuntha, Siva took the long tusk of the discarded animal-body and used it as an ornament.

Such are some of the descriptions of the several forms of Varāhamūrti as given in the agamas and tantras. The peculiarities of the actual sculptured forms, which are represented in the illustrative plates, deserve to be noticed. One prominent feature of the Varāha images printed in the Pls. XXXVII to XLI is that they are all facing the proper left and have the Devi resting upon the bent left leg, the hanging legs of this Devi being held by the right hand of the god himself. The figures on Pls. XXXVI to XXXVIII and figs. 2 and 3 on Pl. XXXIX possess an attitude which suggests that they are about to jump up; and this peculiarity of attitude is demanded in fact by the Sanskrit authorities. In Pl. XXXVII alone, is the Devi carried by Varaha in the palm of the hand; and she is there standing, not sitting, as required by the āgamas. Pl. XXXVI is an elaborate piece of sculpture wherein the central figure, Varāha in company with the Dēvī, is flanked on the sides by Brahmā and possibly Siva, the former standing on the left, and the latter on the right. On a close examination of



the figure on the left, it may be seen that it has three faces and four arms. The figure of Brahmā holds a kamandalu in the lower left hand, the other left hand being placed in what is known as the pose of praise; the upper right hand is held in the kataka pose and the lower right hand is made to rest upon the hip. The cloth is worn in the upavīta fashion. Up above the head of Brahmā is given a figure which is probably Chandra with the hands held in the añjali pose and facing Varāha. To the left of Brahmā is seen a person wearing the jaţā-makuţa; and he appears to be a male likely to be the rishi Nārada, for, in front of him and near his hand is seen the handle of a vīṇā, which is a musical instrument characteristically associated with this sage.

The large figure to the right of the central Varāha in Pl. XXXVI wears the jaṭā-makuṭā and is standing with his hands apparently in the añjali pose. The statement that this image may be that of Śiva is based only on the relative size of the figure and its jaṭā-makuṭa. The height of this figure is exactly equal to that of Brahmā; both these figures of Brahmā and Śiva come up to the shoulders of Varāha; and this is the height which is generally prescribed in Sanskrit works on iconography for the principal ones among the atten-

dant deities. There are however some dfficulties in the matter of this identification; this figure has only two arms, which is uncommon for Siva in the sculptures of the period; secondly, Siva and Brahmā are rarely, if at all, shown as adopting the añjali pose of the hands and with bowed head; even when they are sculptured as attendant deities, their hands are usually shown in the pose of praise; thirdly, there is in front of this figure a vīnā, with a crooked handle and the gourd resonator, evidently belonging to the being whom the figure represents, and indicating that it may well be a rishi. Up above this figure, which may be of Siva, there is the figure of Sūrya in the prabhāmandala worshipping Varāha with folded hands. The form of Sūrya, like that of Chandra, is here represented only up to the middle of the body, the lower portion being left unsculptured; this is meant evidently to suggest that they are up and unsupported in the sky.

To the right of what we have supposed to be the figure of Siva stands a female figure, with her hands folded in the anjali pose and her feet immersed in water: her head is adorned with a karanda-makuta. She is the goddess of earth Bhūmidēvī, just rescued from the ocean. Under the right foot of Varāha is Ādiśēsha, with a five-headed nāga hood on the head. He has also his

hands in the anjali pose and is worshipfully looking at the great deliverer of the earth with uplifted head. Half of his body is plunged in water, which is represented in the sculpture in the usual conventional manner with lotuses and waves, although the lotuses are of course out of place in the ocean. The execution of this elaborate panel is very artistic, and the proportion of the various figures is effective and appropriate. The drapery is arranged in quite a natural fashion and is very becoming. The big tusks and the powerful snout of the boar are intended to indicate great strength and terrific power.

Pl. XXXVII represents a group of images found in No. III cave at Bādāmi. In it great prominence is naturally given to the principal figure of Varāha. The attendant deities Brahmā and Śiva are shown with their consorts on the proper right and left of the central Varāha, and certain dēvas are shown as sailing in the air. Both Brahmā and Śiva have one of their hands held up in the pose of praise. At the foot of Varāha is Ādiśēsha's wife; on the proper left is standing erect Ādiśēsha himself, and on the proper right is an attendant woman holding the chauri. This piece of sculpture is about a century older than the one at Mahābalipuram shown in Pl. XXXVI.



Bhűvarāhaműrti: Stone: Bādāmi.

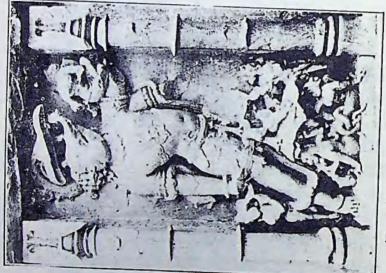


Varāha: Stone: Rajim, Raipūr District, Central Provinces.

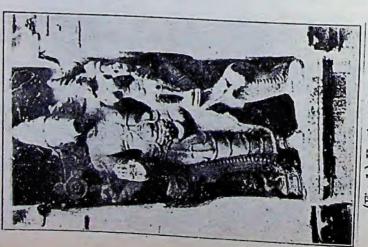
Pl. XXXVIII and the fig. 2 on Pl. XXXIX represent images which are more or less of the same age as that on Pl. XXXVI; they do not seem to be far removed, in point of time, from the early Chālukya-Pallava period. The first of these is sculptured in great detail and with a characteristic vigour that is truly artistic. This figure of Varāha has four arms, and is seen to carry the Devi on one of the left elbows; this associated left hand and the corresponding right hand are clasped, while the other left hand is made to rest on the bent leg so as to be suggestive of the support needed to bear the weight of the goddess. The sculptor has strayed a little from his authorities in representing Ādiśēsha as supporting Varāha's two feet in the two palms of his hands instead of on the hood. This Adisesha is in the attitude of ālīdhāsana. A whole world of Nāgas is sculptured in the adjacent slab, showing all the Nāgas as engaged in the act of reverencing Varāha with their hands held in the anjali pose. wriggling snake-halves of the bodies of these Nagas and Naginis make their life and activity manifest in a remarkable manner. Fig. 2, Pl. XXXIX represents a remarkable piece of art. The happy proportion of the parts of the body of Varaha, the delicate poise of the image, the minutely carved ornaments, the



(Fig. 3.) Varāha: Stone: Calcutta Museum.



(Fig. 2.) Varāha: Stone: Phalodi, Iodhpur District, Marwar.



(Fig. 1.) Varāha: Stone: Nāgaļapuram.



Varāha: Bronze: Madras Museum.

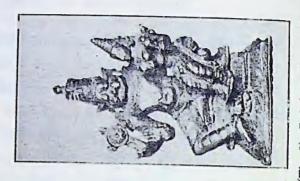
sculpturing of the Nāgas underneath an expanded lotus leaf so as to be suggestive of the pātāļa-lōka, which is the abode of these beings, all these and many more features in the workmanship stamp the artist as a real master of his craft. That to this vigourous and highly powerful Varāha, the supporting of a Dēvī is like child's play, becomes patent by the ease with which she is shown to be held on his bent left hand. Another point which is artistically noteworthy is that the lotus leaf on the head of Varāha, which with its concave side turned down, serves as an umbrella, and indicates the god to be just rising up from the ocean. Alike for its effect and for its execution, this image is remarkable and praiseworthy.

Next in point of time is the image represented as fig. 3 on Pl. XXXIX. There is nothing very peculiar in it, except that it shows that the same rules of iconography must have been applied to the image of Varāha in Bengal as in Bombay and Madras.

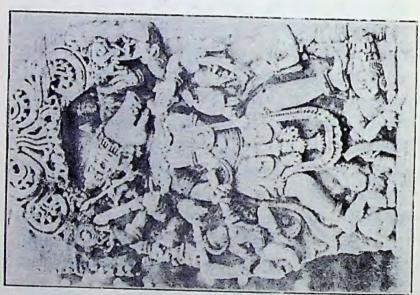
Figs. 1 on Pl. XXXIX and that on Pl. XL represent comparatively recent productions, and both of them belong to Madras. The latter is a bronze image preserved in the Museum at Madras, and the former is a stone image to be found in the Vishnu temple at Nāgaļāpuram in

the North Arcot district. They have very similar characteristics: neither of them is in the attitude of jumping; both are shown to be calmly standing on the right leg which is firmly set on the pedestal; the left leg is bent and is supported on the hood of Adiśēsha; the two upper hands carry the śankha and the chakra as usual; the lower left hand is thrown round the Devi so as to support her in the seated position, and the lower right hand is in the abhaya pose. Here we may also notice the arrangement of drapery and the mechanical way in which the yajñopavīta and the other ornaments are arranged on the figures as characteristic features of later art. It is easy to observe in the bronze Varāhamūrti of the Madras Museum that the image-making art had distinctly decayed at the time of its casting,

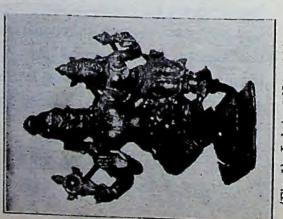
Fig. 2, Pl. XLI. is the representation of an image which belongs to the Chennakēśava temple at Bēlūr in the Mysore province. The characteristic details of ornamentation, the minute and clearly traceable workmanship in the carving, the excellent and beautiful, though conventional, sculpturing of the various figures marks this Varāha image as belonging to one of the most attractively artistic schools of a late period. We see Varāha here with twelve hands, in the right six of which he carries



(Fig. 3). Lakshmi-Narasimha: Bronze: Madras Museum.



(Fig. 2). Varāha: Stone: Belūr.



(Fig. 1). Lakshmi-Narasimha: Bronze: Madras Museum.

the śūla, thrust into the body of Hiranyāksha, the ankuśa, the ghanţa, the khadga, the chakra and the bāṇa in the order from below: in two of the left hands a fruit (lemon) and the khēṭaka are seen, and something which is held in the third left hand is not capable of being made out from the photograph; the fourth left hand gives support to the hanging leg of the Dēvī, while the fifth carries the śankha and the sixth is held in the vismaya pose. This Varāha is treading upon two asuras,—notice their round eyes and tusks, and also the sword and shield in their hands,—who are shown as lying crushed under the feet of the deity. In front stands Bhūmidēvī, whose head has been unfortunately broken away, with her hand in the añjali pose.

There is an orthodox explanation of the symbolism underlying the boar $avat\bar{a}ra$ of Vishnu given in the $P\bar{a}dma$ -purana. The $V\bar{a}yu$ -purana also gives the same passage word for word. In them it is stated that the sacrifice $(yaj\bar{n}a)$ is as a whole symbolised by the boar, and that its various limbs represent the limbs of the sacrifice. The grunt of the boar corresponds to the $S\bar{a}ma$ - $gh\bar{o}sha$ and the four legs are the four $V\bar{v}das$; the tusk is the $y\bar{u}pa$ -stambha (the sacrificial post); the tongue stands for agni (the sacrificial fire) and the bristles constitute darbha grass; the head is the $Br\bar{a}hman$ priest, the

bowels form the Udgātri priest, and the genital organ constitutes the Hotri priest required to officiate in the sacrifice. The two eyes of the boar are said to be emblematic of the day and the night, and the ornaments in its ear are taken to represent the Vēdāngas. The mucous flow from the nose is the ghee, which is delivered into the fire by the spoon (sruva) consisting of the snout (tunda). Prāyaśchitta is represented by the Varāha's hoofs and their knees stand for the paśu (the animal victim). The air breathed is the antaratman, the bones of the boar constitute the mantras, and its blood is the $s\bar{o}ma$ juice. The $v\bar{e}di$ (the altar) is symbolised by the shoulders of the boar and the havis is its neck. What is called havya-kavya is represented by the rapid movements of the boar; the dakshinā fee paid to the priests is its heart. The wife of the sacrificer is its shadow, while the whole body of the animal is taken as representing the sacrificial chamber. One of the ornaments on the body of the boar is made to represent the ceremony called pravargya.

Kaśyapa-prajāpati begot by Diti two sons
named Hiraṇyāksha and Hiraṇyakaśipu. The former of these received certain boons from Brahmā, which made him
notably powerful; and he thereupon began to sub-

jugate the gods and tease them. The gods in their new affliction, complained to Brahmā and sought his help to overcome the troublous might of the asura Hiranyāksha. Then Brahmā, together with the doleful gods, approached Vishnu and implored him to deliver them from the troubles caused by the asura. In response, Vishnu created a strong warrior, whom he sent with Garuda and a few other assistants to vanquish Hiranyāksha; but they could not succeed in their endeavour to do so. Then Vishnu himself proceeded against the demon, when he was opposed by Hiranyākaśipu, his son Prahlada and a host of other asuras. In the struggle that ensued, the asuras were overpowered and Prahlada realised that his father's great opponent could be none other than the Supreme God, and entreated his father and all his allies to give up the impossible contest. All the good advice of Prahlada proved to be of no avail, and Hiranyakasipu persisted in carrying on the war with Vishnu. The result was that Vishnu became angry and tore the asura Hiranyakasipu to pieces. On seeing this, the other asuras ran away. Such is the brief account found in the Kurma-purana about the Narasimhāvatāra or the man-lion incarnation of Vishnu. It is easily seen that it does not give us the circumstances under which Vishnu had to

assume the curious form of the man-lion. The Saura-purāṇa follows the Kūrma-purāṇa in stating that Prahlāda himself opposed Vishṇu at the beginning but later on became devoted to him on seeing his divine valour and making out therefrom that he must surely be the Lord of the Universe.

We are also informed in the Puranic legends that Hiraṇyāksha and Hiraṇyakaśipu were in fact Jaya and Vijaya, the two door-keepers of Vishṇu who, having incurred the displeasure of their master, were cursed by him to become incarnated as asuras and to turn out to be his enemies in a number of births. In one of these they were born as Madhu and Kaiṭabha, in another as Hiraṇyāksha and Hiraṇyakaśipu; in the Mahābharāta period they were Śiśupāla and Dantavakra.

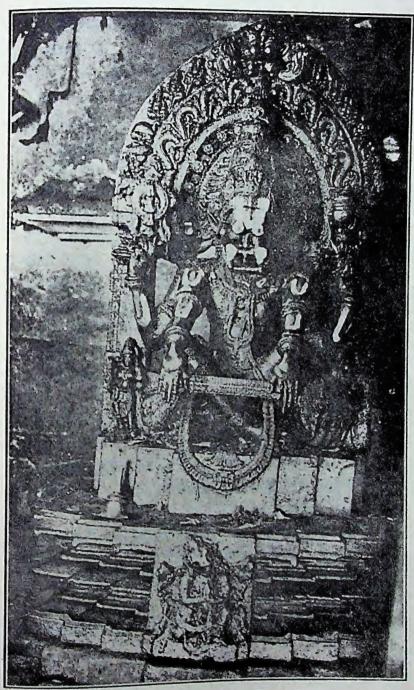
The name Hiranyakaśipu is derived in the Vāyu-purāṇa from the following legend. Once Kaśyapa was performing a sacrifice, and his wife Diti was in an advanced stage of pregnancy. Kaśyapa had several costly gifts for the sacrificial priests; and one of them was a gold-plated wooden seat for the hōtṛi priest. It was kept covered with kuśa grass. As the sacrifice was going on, Diti gave birth to a son; and the baby, as soon as it was born, walked straight to the place of sacrifice and there sat upon the gold-plated seat and began

to repeat the Vēdas and the Purāṇas. The performers of the sacrifice were exceedingly pleased with the child and called him Hiranyakaśipu and prophesied that he would become very powerful.

According to the Pādma-puraņa Prahlāda was a Brāhmaṇa in his previous condition of existence; and though now born as the son of Hiranyakaśipu, he still retained his old and ardent devotion to Vishnu. The father, of course, did not like that his son should be a devout adorer of his mortal enemies, the gods; and with the object of getting rid of such a misbehaving and undesirable son, he subjected him to various forms of cruel treatment. But Prahlada, by the grace of Vishnu, remained quite unscathed, and began to preach, with even greater earnestness than before, the doctrine that Vishnu was the omnipresent, omniscient, omnipotent God who filled all space and reigned everywhere as the Supreme Lord. Then once Hiranyakaśipu, in a fit of exasperation, asked his son why. if Vishnu was omnipresent, he did not see him in the pillar of his hall. Thereupon Prahlada struck the pillar with his fist, and according to another account, Hiranyakasipu himself angrily kicked the pillar, and at once Vishnu came out therefrom half-man and half-lion, and tore Hiranyakasipu to pieces.

It is said that Hiranyakasipu had, in his earlier life adored Brahmā and obtained from him boons to the effect that he should be so invulnerable as not to be killed by man or beast; that he should not die either in the day or in the night, that he should not die either inside house or out side it and that no weapon of any kind should injure him. After he obtained these boons he naturally became haughty and irrepressible in his worrying behaviour towards the gods, and it became imperative that he should be killed. But at the same time the boon conferred by Brahmā on him had to be respected. Consequently Vishnu assumed the from of a man-lion, and tore Hiranyakasipu with the claws at the time of lingering twilight forming the junction between day and night, himself being seated upon the doorsill of the mansion of Hiranyakasipu. It is obvious that, in so causing the death of the asura, not one of the boons bestowed on him by Brahmā was counteracted and shown to be futile. This account given in the Pādma-purāņa is substantially in agreement with what is found in the Vishņu-purāņa and some other Puranas also.

The images of Vishnu as Narasimha are of two kinds, namely, the Girija-Narasimha and the Sthauna-Narasimha. The first kind consists



Kēvala Nārasimba: Stone: Haļēbīdu.

generally of a single figure, which should be shown seated on a padmāsana in the utkuţika posture, the forelegs being maintained in the required position by the yoga-patta belt going round them and the back of the body. The conception underlying the name Girija-Narasimha is that the lion comes out of a mountain cave. Kēvala-Narasimha is another name by which this single image of Vishnu as man-lion is called; and it may have either two or four arms. In the latter case, the upper right hand should hold the chakra, and the upper left hand the śankha, and the two other hands being stretched forward and supported on the knees. This form of the image of Narasimha is often designated as the Yōga-Narasimha. (See Pl. XLII). The colour of this form of the image of the man-lion Vishnu should be crystal white. The Śilparatna, however, gives a somewhat different description, and says that the chakra and the śankha should be shown, near the two out-stretched hands and that the other two hands should carry the gada and the padma.

Sometimes Girija-Narasimha is represented as seated upon a simhāsana with the right leg hanging down and the left folded and made to rest upon the seat. The image generally has four arms, and the back right and left hands carry the chakra and

sankha respectively. The front right hand has to be shown in the abhaya pose, and the front left hand as resting upon the hip in the katyavalambita While the colour of this form of the image of Narasimha is required to be white, the colour of the garments has to be red. Moreover the image should be adorned with all suitable ornaments, and on the head the karanda-makuta should be worn. On the right of such Narasimha there should be the image of Lakshmi seated on the same seat, but with her left leg folded and made to rest upon the seat, and the right leg hanging down. In the left hand this goddess should carry a lotus; and her right hand should be made to rest upon the seat. The image of Bhūmidēvī should be shown seated on the left of Narasimha, with her right leg folded and made to rest on the seat, while the left leg is made to hang down. In the right hand of this goddess there should be shown the nilotpala flower, and the left hand should be shown as resting upon the seat. The colour of the image of Lakshmi has to be golden yellow, and that of Bhūmidēvi has to be dark. Both the goddesses should be adorned with all appropriate ornaments.

The conception underlying the name Sthauna-Narasimha is that the lion in this case comes out of a pillar; and this Sthauna-Narasimha is also a

seated image with four arms. In the two back hands there should be the śankha and the chakra; the front right hand should be in the abhaya or the varada pose, and the corresponding left hand should be made to rest on the thigh. The left leg has to be folded and supported upon the simhāsana while the right leg should be hanging down. The neck of this type of Narasimha should be covered with a thick mane; the colour of the image should be white and that of the garment red. There should be sharp curved teeth made distinctly visible in the mouth of the man-lion.

In a second manuscript of Vaikhānasāgama a somewhat different description of the image of Sthauṇa-Narasimha is given. According to this description the image may have twelve or sixteen hands, and there should be three bends in the body (tribhanga). On the left thigh thereof Hiraṇya-kaśipu should be stretched out with the belly being ripped open by two of the hands of Narasimha. One of the right hands should be in the abhaya pose, and another has to carry a sword so as to make its point reach up to the kuṇḍala in the ear. One of the left hands of Narasimha should hold the makuṭa of Hiraṇyakaśipu, and another should be shown as lifted up for administering a blow to the demon. The legs of the asura are to be taken hold

of by a right hand, and two other hands, one right and one left, should be lifted up to the ears of the image and be holding the drawn out entrails of Hiranyakasipu in the form of a garland. The figure of Hiranyakasipu should be sculptured so as to indicate that he has been attempting to kill his opponent, and be for this purpose armed with a sword and a shield. As if to appease the highly excited wrath of Narasimha while engaged in destroying this demon, Śridēvī, Bhūdēvī, Nārada with his vīnā and Prahlāda with his hands in the anjali pose should all be shown as standing on his right and left. Above these should be sculptured Indra and the other Lōkawālas with their hands in the anjali pose.

If the figure of Narasimha is sculptured with only eight hands, two of them should be employed in tearing open the belly of Hiranyakasipu, while four others should carry the sankha, the gadā, the chakra and the padma. The remaining two should be holding the drawn out entrails of Hiranyakasipu garland-wise. The neck of the image must be thick; the shoulders and the hip must be comparatively large in size and the abdomen as well as the waist must be notably thin. The whole of the image should be painted golden yellow, yellowish brown, blue or scarlet red. The Vishnudharmōt-

tara prescribes the ālāḍhāsana for the Sthauṇamūrti and adds that it should be clothed in a blue garment. The same authority informs us that Narasimha, when worshipped, increases one's knowledge of the Supreme Being and that Hiraṇyakaśipu is a personification of evil and ignorance.

A third variety of Narasimha is called the Yanaka-Narasimha. In this as-Yanakapect, Narasimha should be seated Narasimha. upon the shoulders of Garuda or upon the folds of Adiśesha. This Narasimha should possess four arms in two of which he should carry the sankha and the chakra. Nothing is mentioned as to how the other hands are kept engaged. Over the head of Narasimha there should be the five-headed hood of Adiśesha held like an umbrella. The figure of Narasimha should be adorned with all ornaments. have, however, not come across even a single instance of this variety of Narasimha in actual sculptures.

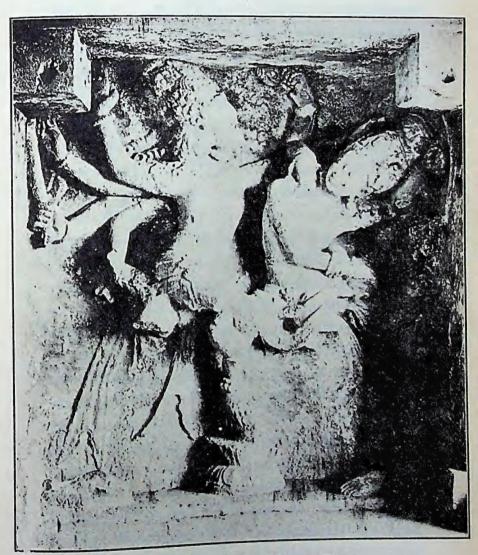
Besides the Girija-Narasimha and the Sthauna-Narasimha described above there are a few other varieties whose descriptions are not found in the Sanskrit authorities available to us; however, illustrations of the undescribed forms of Narasimha with a brief description of each are added below.

The Saiva accounts state that Narasimha, after killing Hiranyakasipu, grew arrogant and harsh. Siva thereupon assumed the form of a sarabha, a mythical creature held to be partly bird and partly the beast lion, tore up Narasimha and wore his skin as a garment, using his face as an ornament on the chest.

In illustration of the descriptions given above, one picture of the Kēvala-Narasimha, which is the same as the Yoga-Narasimha, and two of the Sthauna-Narasiinha have been given; and six other pictures which do not correspond to the descriptions are also reproduced here. The figure of Kēvala-Narasimha (PL. XLII) is the principal image in the Narasimha temple near Halēbīdu. In it, it has to be noticed that the two up-turned hands carry the śankha and the chakra, but not the gada and the padma as required by the Śilparatna. respect also of having the śankha and the chakra sculptured near the two hands made to rest upon the knees, this image differs from the description given in the Śilparatna. The workmanship leaves nothing to be desired. The rigid posture, representing the unshakable firmness of the mind of the yōgin and showing a very strict adherence to all the prescribed details is in fact wrought so. beautifully that no praise can be too much in



Standing figure of Kēvala-Nārasimha: Stone: Bādāmi.



Sthauna Nārasimha: Panel-Stone: Ellora.

appreciation of the skill and ability of the sculptor. In the prabhāvali surrounding the image, there are sculptured the ten avatāras of Vishņu. The padmāsana, upon which Kēvala-Narasimha is required to be seated, is here absent; and instead of it we have only a raised seat placed upon a well designed pedestal, in front of which the Garuḍa-lānchhana or the Garuḍa-emblem is worked out to indicate that the deity resting on the pedestal is Vishnu.

Strictly speaking Pl. XLIII also, illustrates a form of Kēvala-Narasimha. Here we have a standing image instead of the sitting one as required by the books. The śankha, chakra, gadā and padma are sculptured in human form as Ayudha-purushas and are not to be found in their real condition. Above the two uplifted arms of the man-lion image are to be seen the personified Śankha and Chakra, hovering, as it were, while near the gada, on which the man-lion is leaning, there stands the slender-waisted goddess representing the Gada; and to the right of and near the leg of Narasimha stands the personified Padma. is indeed an admirable piece of sculpture, rich in details, correct in pose and possessed of true pro-The face is that of a real lion and not, as portions. in Pl. XLII that of a conventional form of the animal with pointed ears and stiff and straight mane.

Narasimha is here shown in the pacific mood, and the calm expression on the face is very well brought out. The ornaments are all minutely carved and unmistakably bring to light the great skill of the artist.

Over the head of the central man-lion image, we see the images of Brahmā and Śiva with those of their consorts, floating in the air praising and glorifying Narasinha. This piece of sculpture is found in Cave No. III in Bādāmi.

We do not as yet know what the written authority is, on which Narasiinha with Hiranyakasipu, as. depicted in Pls. XLIV and XLV, is based. That these two pieces of sculpture, one found in Ellora and the other in distant Dādikkombu near Dindigal in South India, should exhibit so nearly the same main features, clearly indicates the existence of an authoritative description in some work bearing upon the formation of images and forming the basis of these productions of interest and value. these we see that Narasiinha is shown as advancing towards Hiranyakasipu from the right, as the latter approaching in a defiant attitude, with the sword lifted up to strike the adversary; in both Narasimha is made to take hold of the body of Hiranyakasipu so as to overpower him; moreover one of the right hands of Narasimha in each of the sculptures is



Sthauna Nārasimha: Stone: Dāḍikkombu.



Sthauna Nārasimha: Stone: Dādikkombu.

held up as if he is going to deal a blow to the enemy with the open palm of that hand. The same objects are found in the hands of Narasimha in both the sculptures, namely, śankha, chakra, khadga and khētaka; and again one of the hands is, in relation to both the images, in the abhaya pose. Although based on the same authority, the two pieces of sculpture are very dissimilar in respect of their artistic merit. The conventional lion's face, the conical kirīta, the expressionless attitude, the straight mechanically arranged mane and other such inartistically executed details in the Dadikkombu image proclaim its positive inferiority. This and the images represented by the figures on Pls. XLVI and XLVII belong to the period of the Nāyakas of Madura (16th and 17th century A. D.) when the sculptor's art was in South India at its lowest ebb. The Dādikkombu image is indeed in a marked contrast with that of Ellora in almost every respect. In its workmanship it is decidedly inferior and the artist was obviously utterly lacking in imagination. The sculpture at Ellora, on the other hand, is full of expression and suggestive of energy and vigorous action; the attitude of Narasimha indicates, in a manner, the ālīḍhāsana; the face of a real lion, with the curling mane and the delicately sculptured kirīța, tend to enhance

the artistic effect of the whole piece. The hand thrown on the shoulder of Hiranyakasipu keeps him literally at an arm's distance; a second hand catches hold of his crown and renders him motionless, while a third by tightly gripping the swordcarrying hand of Hiranyakasipu, completely disarms and overpowers him. The master touch of the work of the artist may be seen in the way in which the interlocking of the leg of Narasimha with that of Hiranyakasipu is carried out. The sculptor has obviously intended to suggest the divine nature of Narasimha by making his two feet rest upon two padmas or lotuses. The arrangement of the drapery is also well worked out and artistic. The defiant mood of Hiranyakasipu is very well brought out in the haughty smile on his countenance.

Nevertheless, it has to be observed that degeneration in the art was evidently already setting in; and in proof of this we may note the conventional form of the jaw of the lion, and also of its ears which are ornamented, pointed in shape, and are shown to rise immediately above the jaw. From an examination of the sculptor's work itself, it may be easily made out that the image of Narasimha found at Bādāmi is very much older than that which belongs to Ellora.



Sthauna Mārasimha: Bronze: Madras Museum.

The bronze figure of Narasimha at the Madras Museum (Pl. XLVII), evidently belongs to a very late period, as it is strictly conventional in all its details. The artist has obviously aimed at complete symmetry, and the disposition of the hands on both sides is such as to make them balance one another well in effect. Though so conventional in conception and execution, it is far from being a discreditable piece of work. The abnormally large tusks shown in front in preference to the sides, the tracing of the nama mark on the upper mane, the curiously shaped eyes and ears, and the disproportionally small kirīta are all characteristic features denoting the later period of sculpture and casting in South India. It is well worth comparing this image with that found at Dadikkombu (Pl. XLVI).

Figures 1 and 3 on Pl. XLI represent Lakshmi-Narasimha. These two bronzes belong to the Madras Museum. In both these cases, Narasimha is

seated upon a padmāsana, with his right leg hanging down and the left leg bent and made to rest flat upon the seat. On the lap so formed by the bent leg Lakshmī is seated with both her legs hanging down; and each of the feet of Lakshmī is seen to be supported on a lotus. The upper right

hand of Narasimha holds the chakra, while the lower right hand is in the abhaya pose. The upper left hand carries the śankha; and the lower left hand embraces the goddess. The right hand of Lakshmi is taken round the body of Narasimha in embrace, and her left hand holds a lotus in it. It is worthy of note that in fig. 1, Pl. XLI, a Garuḍa in the ālīḍhāsana may be seen sculptured as the lānchhana of Vishņu between the legs of Narasimha and Lakshmi.

Bali, the son of Virōchana and grandson of

Prahlāda, the great devotee of
Vamana and
Trivikrama.

Vishņu in the man-lion incarnation, was able to vanquish the gods

by means of the strength he had acquired through his religious penances. Indra was in consequence driven out of his kingdom; this pained Aditi, his mother, who prayed to Vishnu to be born as a son to her and to conquer the asuras and restore the lost celestial kingdom to Indra. Accordingly Vishnu was born as the son of Aditi: and when he was a young boy, he proceeded to the place where Bali was conducting a sacrifice, and begged of him for some land to be given as a gift. Bali saw the Brahmin boy dressed as a Brahmachārin or Vēdic student arrive there, and after duly honouring him asked him to give out what he wished to have from

him as a sacrificial gift. Sukra, the guru of the asuras, knowing that the young Brahmachārin was no other than Vishnu himself, warned his disciple Bali to be careful in making promises. Noble and generous-hearted Bali however, paid no heed to this warning, and said that, if Vishnu who, as Yajña-purusha, is the divine embodiment of the sacrifice and for whose acceptance he was offering the sacrifice, should himself come to him to ask for a favour on the occasion of the sacrifice, he would consider it to be the greatest honour shown to him by that great deity, and would certainly promise to give him anything asked. The boy then asked Bali, the emperor of the asuras to bestow on him the gift of just three paces of space, which was of course readily promised and confirmed by the ceremonial pouring out of water. At once this Vamana, the young dwarfish boy so designated in Sanskrit, assumed a gigantic form and with one pace he measured the whole of the $Bh\bar{u}l\bar{b}ka$ or the earthworld and with another the Antariksha-loka or the mid-world between the earth and the heaven. There was thus nothing left for measuring out the third pace of space which Bali had promised; and he thereupon requested the god to utilise his own royal head for measuring out the third pace. Immensely pleased with Bali, this Vāmana who

had been Trivikrama, or the god of three strides after he assumed his enormous proportions, sent him by the pressure of his foot to the $P\bar{a}t\bar{a}lal\bar{b}ka$, that is, the nether world of asuras, there to be sovereign over the asuras with the love and support of Vishņu himself. The worlds so acquired from Bali were duly made over to Indra to the great satisfaction of Aditi; and the gods again became independent and continued to live as before under the sovereignty of their own lord Indra. Such is the Purāṇic story in relation to the dwarf-incarnation of Vishnu.

Written authorities in Sanskrit say that the image of Vamana should be executed according to the pancha-tala measure; its whole height from head to foot should be only 56 angulas. It should have two arms, one of which should carry a kamandalu and the other an umbrella. On the crown of the head there should be a tuft of hair tied up in a knot; and there should also be a pair of kundalas in the ears, a deer-skin worn in the upavīta fashion, the sacred thread, a waist zone, and a kaupīna (loin-cloth). In his third finger there should be the pavitra or the ring made of the sacred kuśa grass. He should also carry with him a book. All these are intended to show that the image is that of a vēdic student or brahmanical brahmachārin; and the image should be sculptured as a small

lad beaming with intelligence. Some authorities differ from the Vaikhānasāgama in holding that Vāmana is not to be represented as a young boy, but as a deformed dwarf; and they therefore require that the image should be worked in the form of an ill-shaped man with hunch back, protruding joints of bones and a big belly. In actual sculptures we see both these descriptions exemplified.

The image of Trivikrama may be sculptured, it is said, in three different ways, namely, with the left foot raised up to the level of (1) the right knee, or (2) to the navel, or (3) the forehead. These three varieties are obviously intended to represent Trivikrama as striding over the earth, the midworld and the heaven-world respectively; and are all exemplified in sculptures also. The image of Trivikrama, with the left foot lifted up only to the level of the right knee is however, rarely met with among available pieces of sculpture. The rule is that Trivikrama images should be worked out in accordance with the uttama-daśa-tala, measure, and their total height should be 124 angulas. Trivikrama should have either four or eight hands. If there be only four arms, one of the right hands should be made to hold the sankha and one of the left hands the chakra; or it may even be that the

left hand carries the chakra and the right hand the śankha. The other right hand should be held up with the palm upwards, and the other left hand stretched out parallel to the uplifted leg; or this right hand may be in the abhaya or the varada pose. On the other hand, if Trivikrama is sculptured with eight arms, five of the hands should carry the śankha, chakra, gada, śarnga (bow) and hala, the other three being kept as in the previous instance. The right leg of Trivikrama is to be firmly planted upon the earth; and the left should be used in taking the stride of world-measure. The colour of the image is to be dark as that of the rain-cloud*; it should be clothed in red garments and decorated with all ornaments. Behind it there should be sculptured the tree called kalpaka, and Indra should be shown holding over Trivikrama's head an umbrella. On either side Varuna and Vayu should be made to wave chāmaras; and over them on the right and the left there should be the figures of Sūrya and Chandra respectively. Near these again there should be seen Sanyasa, Sanaka and Sanatkumāra. Brahmā should be made to take hold of the uplifted

^{*} Śrītatva-nidhi states that the colour of Trivikrama is blood-red.

foot of Trivikrama with one of his hands and wash it with water flowing from a kamandalu held in the other hand; and the water flowing down from the washed foot of Trivikrama should be shown as being of a snow-white colour. Siva should be sculptured with his hands in the anjali pose and as sitting somewhere in space above the height of the navel of Trivikrama.* Near the leg upon which Trivikrama stands, there should be the figure of Namuchi, a rakshasa, in the attitude of bowing in reverence to the great god Trivikrama. On the left Garuda should be shown as taking hold of Sukra, the guru of the rākshasas, with a view to belabour him for obstructing Bali in giving the gift asked for by the Brahmanical boy Vāmana; on the right Vāmana himself should be made to stand with an umbrella in his hand and ready to receive the promised grant of three paces of space. Near him and opposite to him Bali should be shown as standing golden in hue and adorned with ornaments and carrying in his hands

^{*} Up to the knee of Trivikrama is the bhulōka, above it and up to the navel is the antarıksha-lōka and above it and up to the forehead is the svargalōka. Hence the position of Siva: he is assigned to the svargalōka, that is, to the region above the navel of Trivikrama.

a golden vessel to indicate that he is ready to pour the water ceremonially in proof of his gift. Behind the emperor Bali there should be his queen. Above the head of Trivikrama the figure of Jambavan should be shown as sounding the drum called bheri in Sanskrit so as to exhibit the joy of the celestial beings at their coming delivery from the rule of the asura emperor Bali. So says the Vaikhānasāgama. But the Śilparatna requires that the image of Trivikrama should be sculptured as standing on the left leg, the right being stretched out for taking the measuring strides. Moreover the Vishnudharmottara mentions that the following objects should be held in the hands by the image of Trivikrama, namely, the danda, pāśa, śankha, chakra, gadā, and padma and it is required that all these should be sculptured beautifully. In this work we are warned against the ayudhas being represented like human beings, that is, as Ayudhapurushas.

In some instances of the sculptures of Trivikrama we see directly in front of the finger of the outstretched hand of Trivikrama an ugly face with wide open eyes and a gaping mouth carved out. It is not easy to explain this face-figure satisfactorily. The statement— $\bar{e}k\bar{o}rdhva$ -vadanah- $k\bar{a}ry\bar{o}$ $d\bar{e}v\bar{o}$ -visphāritēkshaṇah—is found in Vishṇudhar-

mottara; in another reading of this passage the expression ēkordha is found instead of ēkordhva. Evidently this passage means that the face of Trivikrama should be sculptured so as to be somewhat upraised and with large eyes. If the second reading be adopted, the passage might be understood to mean that a god should be worked out with a half-face and with a wide open eye. In a number of cases, the face of Trivikrama is slightly uplifted in conformity with the first reading interpreted above. The second sense seems to have been adopted by those sculptors who have worked out the ill-looking face in association with their representation of Trivikrama. There is yet another possible explanation of this face-figure. In the Varāha-purāna it is stated that when the foot of Trivikrama was lifted up to measure the heavenworld, the Brahmanda burst and cosmic water began to pour down through the clefts of the broken Brahmānda. This face is perhaps meant to represent the Brahmanda in that condition. The kautuka-bēra of Trivikrama should be made in the ordinary form of such Vishnu images with only four arms.

To illustrate the above descriptions there are given here eight photographed figures of Trivikrama. The first of these (Pl. XLVIII) represents



Trivikrama: Stone: Rajim, Raipūr District, Central Provinces.

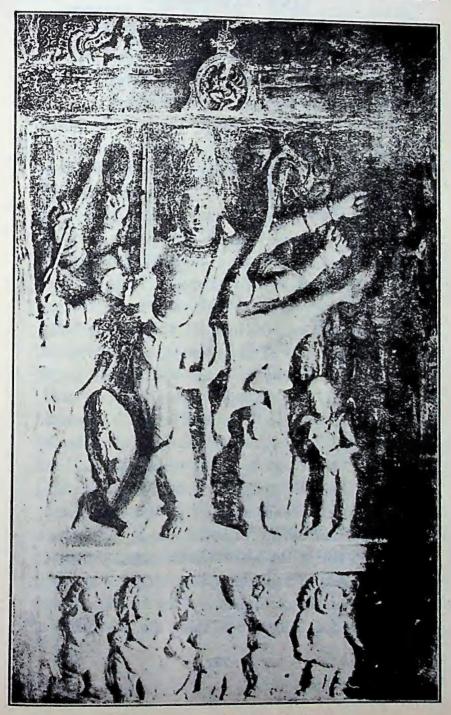
a very beautiful piece of sculpture, in which unfortunately the legs are broken and the face is slightly mutilated. Below the uplifted leg of Trivikrama we may see Ādiśēsha, seated in the ālīdhāsana, with his hands in the anjali pose and with his face gently raised towards Trivikrama in adoration. His head is associated with a sevenheaded hood of a serpent, on the coils of which he is himself seated. The delicately chiselled eyes, which are half closed in abstraction, the lips, the chin and the nose are all admirably worked out; and the general attitude of the figure is perfectly natural. Near the out-stretched hand of Trivikrama is shown the grinning face, disclosing a long row of teeth and two sharp and curved tusks at the corners of the mouth. Immediately below this face, there is the stem of what appears to be a tree, probably the kalpaka of the gods; its top and branches, however, are not to be found. This stem-like thing cannot be taken to represent the water which flowed out when the Brahmanda broke; for, it has on it the markings which are invariably associated with trees in conventional sculptures. The loin-cloths of both Trivikrama and Ādiśēsha are carved well and produce a good effect. This piece of sculpture appears to be as old as the beginning of the eighth century A. D. It deserves to be noted that here

the left leg of Trivikrama is lifted far above the navel but is below the forehead.

The next picture (Pl. XLIX) represents a huge panel, about eight feet by six feet in size, carved on the north wall of the rock-cut shrine situated to the south of what is called 'Ganesa Ratha' at Mahābalipuram. In this group of images the central figure is that of Trivikrama. It has eight hands; three of the right hands carry the chakra, the gada and the khadga; and the remaining right hand is held up with the palm turned upside, as required by the Vaikhānasāgama. Three of the left hands carry the sankha, the khēṭaka, and the dhanus, and the fourth left hand is stretched out parallel to the uplifted leg. This leg itself is raised up to the level of the forehead. Near the foot of the leg stretched out to measure the heaven-world, Brahmā is shown as seated on a padmāsana and as offering with one of his right hands $p\bar{u}ja$ to that foot. His image is given four hands and is made to wear the jata-makuta and karņa-kuņdalas. In the corresponding position to the right of Trivikrama we see Siva also seated on a padmāsana. His image also has four arms, one of which is held in the pose of praise. also adorned with the jațā-makuța and kuṇḍalas. Immediately below Siva is Sūrya, the sun-god,



encircled by a halo. The way in which the legs of this god and also of Chandra, the moongod, are worked out, suggests that they are both residing up in the heavenly world without any terrestrial support. This sun-god has only a pair of hands, both of which he holds stretched out in the act of praising Trivikrama. Chandra is sculptured below the shield of Trivikrama, with a halo round the head, and is also shown to be in the attitude of praising Trivikrama. In the space between the head of Trivikrama and Brahmā there may be noticed a peculiar figure turned towards Brahmā. It has the face of a bear and is made to carry what is evidently a drum. This figure is obviously that of old Jambavan, sounding the drum in joy due to the victory of the Devas over the Danavas. At the foot of Trivikrama sits Namuchi to the right; and the other three figures, that are to be seen, are perhaps representations of Bali and some other prominent asuras. There is one other figure shown as if cutting somersaults in the air, and carrying something like a staff in the right hand. It is not possible to say whom this figure is intended to represent. The Brahmandapurăna states that when Vāmana grew to be gigantic in size and became Trivikrama some of the Danavas were hurled up into the air as if by a hurricane.



Trivikrama panel: Stone: Bādāmi,

This figure is perhaps one of the Danavas so tossed up. This piece of sculpture belongs to the seventh century, that is, to the palmy days of Pallava supremacy in Conjeevaram.

The third picture (Pl. L) represents a piece of sculpture almost similar to the just noticed Mahābalipuram sculpture in many of its details. It is found in Cave III at Bādāmi in the Bombay Presidency. Here, the fourth right hand, instead of being lifted up as in the case of the image at Mahābalipuram, is made to carry a bāṇa. In this panel Brahmā and Śiva are absent; but the scene wherein Bali granted the gift asked for by Vāmana is, as it were, inserted instead. Immediately below and to the left of the erectly planted leg of Trivikrama there is the image of Vamana facing to the left and with the right hand stretched out to receive the religious libation of water to be poured out in proof of the gift made by Bali; and the left In front hand of the image holds an umbrella. stands Bali, the emperor of the asuras, holding with both the hands a vessel of water, as if ready to pour the water into the hands of Vamana. Behind him to the left stands his queen. The king is not made to wear the crown, because of his being engaged in the performance of the sacrifice. In the back-ground, behind Bali there are the images of

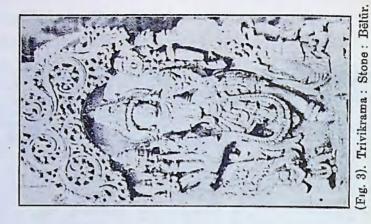
four persons wearing makutas. They may be, as we surmised in the previous instance, some of the principal rākshasas on the side of Bali. On the right side of the fixed leg of the god Trivikrama sits a figure holding the god's leg. As observed in the case of the Mahābalipuram sculpture, this figure may well represent Namuchi. Behind it to the right is another figure carrying in the right hand a staff, while the left hand is pointing to Trivikrama. It is not easy to say whom it represents. Opposite to the out-stretched arm of Trivikrama is the grinning face, which we observed and remarked about in describing the first picture. Above the same arm are shown two small figures flying in the air; and near to the one, which is on the left, there is the figure of the crescent moon. Perhaps these two represent Sūrya and Chandra. Just near the foot of the uplifted leg of Trivikrama is a rākshasa, shown head downwards and carrying in the hands a sword and a shield. At the foot of the panel there are groups of celestial beings sounding various musical instruments out of joy due to the success of the gods over the demons. The age of this piece of sculpture is the latter half of the 6th century A. D. It indicates very creditable workmanship and is agreeable in its synthesis and almost perfect in modelling. Fortunately, it is not

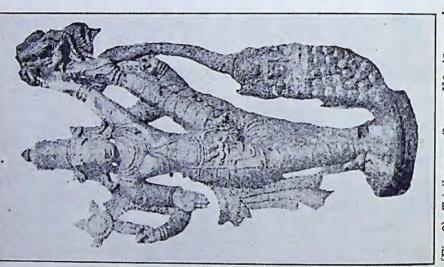
nuch mutilated. The left leg is lifted above the navel; and hence this Trivikrama has to be supposed as being engaged in measuring the higher heaven-world. The same subject Trivikrama is sculptured also in Cave III at Bādāmi on a larger scale and is of equally good workmanship. (See Arch. Surv. of West India, Belgaum and Kaladgi Volume, Pl. XXXI, wherein Trivikrama is called Virāṭarūpa).

The fourth illustration (Pl. LI) represents a sculpture found at Ellora. It is in Cave No. 15, which is called the Daśa-avatāra Cave. The treatment of the subject in this instance is almost identical with that shown in the third illustration. The prominent differences are that here the sword is held by Trivikrama in a horizontal position instead of vertically as in the other instances; secondly the hand holding the bow is extended forwards. The figures of Sūrya and Chandra, of Namuchi and the other representative rakshasas are absent. Below the out-stretched leg of Trivikrama are the figures of Vāmana (wholly mutilated), of Bali and his wife in front, Bali being shown as pouring water into the hands of Vamana in confirmation of the gift he is making. There is one other figure in this small group; it seems to be that of Sukra dissuading Bali from giving the gift.

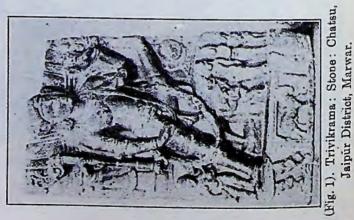


Trivikrama panel: Stone Ellora.





(Fig. 2). Trivikrama: Stone: Nāgaļāpuram.]



For this objectionable behaviour, on the right side of the panel, Sukra is shown as having been caught hold of by the hair and belaboured with the fist by Garuda. This sculpture may be assigned to the middle of the 8th century A. D. The upraised leg is here also lifted considerably above the navel.

The fifth illustration (fig. 1, Pl. LII) is that of a sculpture found in the Indian Museum, Cal-The sculptor was evidently badly wanting in artistic skill; nor did he follow the instructions laid down in the Sanskrit works offering guidance to persons of his profession. The face of the image is much larger than is demanded by true art or suggested by the agamas; and the body is disproportionately small. The out-stretched leg looks almost like an atrophied limb, and is too short for the size of the image taken as a whole. This figure of Trivikrama carries in three of the hands the gadā, chakra and śankha, and a lotus is held in the hand that rests upon the thigh. In this respect it is in agreement with the sculptures of Mysore belonging to the later Chālukya-Hoysala type. To the right of the planted leg of Trivikrama is a goddess carrying a vīṇā; who she is, it is not possible to ascertain from the Sanskrit authorities at our disposal. Below the left leg is worked out the scene



Trivikrama: Stone: Nuggehalli.

wherein Vāmana is shown as begging a gift from Bali who is granting it. Behind Bali stands his queen, and also Śukrāchārya, his guru. Over this group and just immediately below the lifted leg of Trivikrama is the disc of the sun, and the crescent of the moon is seen near the hand carrying the gadā. Brahmā is seen seated on his padmāsana just above the left foot of Trivikrama. In addition to these we see immediately below the right foot of Trivikrama some sculptures, which seem to depict Bali and his queen as they appeared at the conclusion of the Trivikramāvatāra—a king and a queen with hands in the anjali pose are sculptured at the bottom in the left corner. These are perhaps meant to represent Bali and his queen residing in the Pātāla-lōka. In another compartment adjoining to the one in which Bali and his queen are seen, there is a horse tied to a post. This is probably the horse which was meant to be the victim in the great sacrifice which Bali was celebrating. The sculptor of this piece has, like the artists of the Hoysala kingdom, followed in his work the description of Trivikrama as given in relation to the Chaturvimsati-murtayah, or the twenty-four images of Vishnu beginning with that of Kēśava. All the images in this group of twenty-four forming a class are standing figures of Vishnu with four arms. The various images are distinguished from one another by the arrangement of their śankha, chakra, gadā and padma. Among these images, that which holds the gada in the back right hand, the chakra in the back left hand, the śankha in the front left hand and the padma in the front right hand, is declared to be the image of Trivikrama. The rule regarding the different arrangements of the four above noted articles is intended to be observed only in relation to the class of images which are called Chaturvimsatimurtayah; therefore a real Trivikrama figure which is outside this class, need not be in accordance with that rule. Somehow the mistake has been committed by this artist, as by the Hoysala school of artists, of applying the rule to a Trivikrama image not belonging to the class of the 'twentyfour images'.

Fig. 3, Pl. LII and Pl. LIII illustrate two pieces of sculpture of the Trivikramāvatāra, which belong to the Hoysala period. The smaller picture represents the image to be found in the Chennakēśavasvāmin temple at Bēlūr, while the larger one represents an image at Nuggehalli, both these places being in the Mysore State. These sculptures are types of the extremely florid and highly decorated art of this period. The images

are, however, accurate in proportion and natural in pose and attitude. The elaborateness of the workmanship in all the richness of their ornamental details is such as to extort the admiration of even the most adverse critic. The designs of the śankha. chakra, and other weapons are admirable. Justly was Ruvāri Nandiyabba . . ta, the artist, proud of his skill and engraved his name on the pedestal so that posterity might know it and remember it. Practically speaking there is almost no difference between the two pieces of sculpture. In the Belur one, however, the figure of Trivikrama is made to stand on the left leg, and it is the right one which is stretched out to measure the upper regions. In this respect it follows the authority of the Śilparatna. The peculiarity in the arrangement of the weapons wielded has already been noticed. Over the right foot of Trivikrama sits the hoary, long bearded Brahmā washing it with the water of the celestial Ganga, which is shown to be flowing down therefrom in the form of a river. The idea of the river is suggested in the sculpture by the fishes, tortoise, etc., which are shown in it. Below the right leg of Trivikrama stands Garuda with his hands in the anjali pose and himself being in the ālīdhāsana. Over the head of Trivikrama is the usual finely carved creeper design, which perhaps

stands, in this instance, for the kalpaka tree required to be worked out in compliance with the descriptions which are given in books. In the Nuggehalli sculpture however, the kalpaka tree is not represented in this conventional manner but is worked out exactly like an ordinary tree. On this tree, the disc of the sun and the crescent of the moon are shown as if shining from above. On the left of this image of Trivikrama there is a male figure whose identity cannot be made out. These two images of Trivikrama, as also the one which is found in the Calcutta Museum, have their uplifted leg going up to the level of the navel.

The last illustration, fig. 2, Pl. LII, represents the image found in the Vishņu temple at Nāgaļā-puram in the North Arcot district of the Madras Presidency. This temple is known to have been built in the reign of the great Vijayanagara king Kṛishṇadēvarāya, and the sculpture also belongs to the period of the reign of the king. Here also, the image of Trivikrama has four arms, two of which carry the śańkha and the chakra, while the third is stretched parallel to the uplifted leg and the fourth is held in the varada pose. Brahmā is shown as washing the foot of Trivikrama; the water flowing down therefrom forms a vigorous river, in which a few fishes are made to be visible.

This furiously descending river Ganga is made to fall on the jaṭā of Śiva, who is seated in the yōga posture on the top of the mount Kailasa. The story of Siva receiving the descending celestial river Gangā on his head is brought into association with the incident of Brahmā washing the feet of Vishnu in the Trivikrama incarnation. There is authority for this in the Bhāgavata-purāna*; and the mixing up of the two events is evidently intended to show that the water sanctified by washing the foot of Vishnu was devoutly received by Siva on his head. It is argued from this that the superiority of Vishnu over Siva is disclosed by Siva himself. Here we have an instance of sectarian prejudice altering the usual composition of sculptures, to which fact attention has been drawn in the General Introduction. The lean body, the characteristically sharp nose, the erect kirīta and the mechanically arranged folds and the creases in

^{*} Bhāg. Pur. Bk. VIII, ch. 18. "And the righteous Bali held on the crown of his head that auspicious and sacred water with which Hari's feet had been washed, and which is capable of destroying the sins of one's race,—(that water) which was held on his head in profound reverence by that god of gods Girīśa (Śiva) who is wearing the moon (as an ornament) on his forehead.

the clothing of this image of Trivikrama mark it out to be a comparatively late production.

The reason why Vishnu became incarnated as Paraśurāma is given in the Agni-Parasurama. purāna thus :- "Observing, subsequently, that the Kshatriyas oppressed the earth, Hari assumed a mortal form, in order to protect the gods, the Brāhmans and mankind, and was born as the son of Rēnukā and Jamadagni, the son of Bhrigu.* At this time there was a king named Kārtavīrya, who, through the favour of Dattātrēya, had obtained a thousand arms, and who excelled in valour and every warlike quality. One day that he had gone to hunt, he was invited to refresh himself from his fatigue by Jamadagni, who sumptuously entertained him and his attendants by means of the cow Sabala, which granted all that was wished; the king, noticing the extraordinary virtues of this cow requested that this should be given to him; but, on this being refused, Jamadagni was slain by the son of Kartavirya, and the king returned home. During this occurrence Rāma had gone to the woods, and on his return having found his father slain, he, on this account, delivered the

^{*} It should be "of the race of Bhrigu." Jamadagni's father was Richika and not Bhrigu.

earth from twenty-one generations of Kshatriyas. He then performed expiatory ceremonies at Kurukshētra, and, having bestowed the world on Kaśyapa and the Brāhmaṇas, retired to the mountain Mahēndra." *

The Vishnu-purana also contains an account of the birth of Parasurama and how he, though a Brāhmana, took to the ways of the Kshatriyas. "In the lineage of Purūravas was born Kusamba, who engaged himself in devout penances with the object of having a son equal to Indra. Beholding the intensity of his devotions, Indra himself took birth as his son lest a prince equally powerful like him might be born. He was accordingly born as Gādhi or Kauśika. Gādhi had a daughter called Satyavati. Richika, one of the descendants of Bhrigu wanted her in marriage. The king was reluctant to give his daughter in marriage to a peevish old Brahmana, and wanted from him as the bridal present a thousand fleet steeds, whose colour should be white, with one black ear. Having propitiated Varuna, the god of ocean, Richika obtained from him, at the holy place called Aśvatīrtha a thousand such horses. And after giving them to the king he married his daughter.

^{*} Vans Kennedy's "Hindu Mythology," p. 434.

"In order to have a son he prepared a dish of rice, barley and pulse, with butter and milk, for his wife to eat. And being requested by her he made a similar mixture for her mother by partaking of which she should give birth to a martial prince; keeping both the dishes with his wife, and giving her instructions as to which dish was intended for her and which for her mother, the sage went to the forest. At the time of taking the food her mother said to Satyavati-' Daughter, every one wants to have a son gifted with great qualities, and no body wishes to be excelled by the qualities of his mother's brother. It is therefore desirable for you to give me the food which your husband has set apart for you and to partake of that intended for me; for my son shall be the sovereign of the world. What is the use of wealth, strength and prowess for a Brahmin?' Being thus addressed Satyavati gave her own food to her mother.

"When the sage came back from the forest and saw Satyavatī, he said to her—'Sinful woman, what hast thou done? Your body appears as very fearful to me. Surely thou hast taken the food which was intended for thy mother. Thou hast committed a wrong. That food I had consecrated with the properties of power, strength and heroism; whereas your food was consecrated with the quali-

ties of a Brāhmaṇa,—gentleness, knowledge and resignation. As you have exchanged messes, your son shall follow a warrior's propensities and use weapons, and fight and slay; your mother's son shall be born with the desires of a Brahmin and shall be devoted to peace and piety'. Hearing this, Satyavatī fell at her husband's feet and said—'I have done this through my ignorance. Be thou propitiated so that I may not have such a son. If this is inevitable let my grand-son be such, not my son'. Being thus addressed the sage said—'So be it'.

"Thereupon she gave birth to Jamadagni and her mother brought forth Viśvāmitra. Satyavatī afterwards became the river Kauśikī. Jamadagni married Rēņukā, the daughter of Rēņu, born in the race of Ikshvāku, and begot on her a son, Paraśurāma, the destroyer of the Kshatriya race, who was a portion of Nārāyaṇa, the preceptor of the universe."*

Paraśurāma had four elder brothers. Once, when Rēnukā the mother of Paraśurāma, was bathing, she saw Chitraratha, the beautiful king of Mārttikāvata also bathing with his wife at a dist-

^{*} Vishņu Purāṇa, Part IV, Sec. VII. Manmathanāth Dutt's Translation.

ance and felt filled with desire for his company. As soon as she returned home Jamadagni, learning the cause of the delay in her returning home, ordered successively his first four sons to kill their mother; but they refused to do so, for which Jamadagni cursed them, so that they lost their senses and thereafter behaved like beasts and birds. Then he ordered Rāma to do it: and he immediately severed her head with an axe, and then prevailed upon his father to grant him the boons that Renuka might be restored to life and not remember that she had been slain, that he himself might not be affected by this sin, that his brothers might recover their former state, and that he himself might be unrivalled on the field of battle and obtain a long life.*

The same story regarding the birth and deeds of Paraśurāma is found recorded in the Bhāgavata-purāṇa also. He is described therein, as in the Vishnu-purāṇa, as an incarnation of Nārāyaṇa and the terminator of the race of Haihayas; and it is said that he was clad with the skin of the black deer and had matted hair, that his body was resplendent as the sun, and that he carried a bow and arrows, and an axe and other weapons of war

^{*} Mahābhārata, III. 115; 10167 H

in his hands. By his power he secured for his father a place in the constellation of the Saptarishis, (great bear) in the sky. Paraśurāma is, according to the Bhāgavata-purāṇa, supposed to be living even now on the mount Mahēndra.

In sculptures, the rule is that the figure of Parasurama should be worked out according to the madhyama-daśa-tāla measure, that is, it should be of 120 angulas in height, and possess only two hands; in the right hand the parasu should be held, and the left hand should be in the sūchi pose (as if pointing to something). On the head there should be the jata-makuta: and the yajñopavīta should adorn the body, as also a number of ornaments. The colour of Paraśurāma should be red; and his clothing should be white. The Agni-purana, however, states that Parasurama should have four hands carrying the parasu, khadga, bana and dhanus; and the Vishnudharmottara adds that he should be shown as wearing the deer skin. kautuka-bēra of Paraśurāma may be made either according to the description given above, or be an ordinary figure of Vishnu with four hands.

Rāma, Śrī-Rāma or Rāmachandra, the ideal hero of the Hindus in every respect and the husband of Sītā, the perfect model of Hindu womanhood, was born of

Dasaratha of the race of Raghu. The whole story of Rāma from his birth up to his ascent to heaven is given in the famous epic poem of Valmiki known as the Ramayana. Even a cursory study of that poem will enable all persons capable of appreciating its poetry to understand the exalted character of Rāma's righteousness and valorous heroism as well as of Sītā's noble life of faithful devotion and trying suffering and womanly self-surrender to her fate and to her lord. The story of Rama's banishment to the forest; of Ravana carrying away from there by stealth his wife Sītā to Lankā; of Rāma thereupon entering into alliance with Sugriva, the chief of the monkey-tribe, and with his aid learning through Hanuman, the monkey-messenger, the whereabouts of Sita and her lonely suffering and longing to be delivered by Rāma; of Rāma then going to Lanka with an army of monkeys to punish Rāvana and relieve Sītā; of the wonderful building of the bridge from India to Lanka; of the fight in Lankā between Rāma and Rāvana supported by their respective armies; of the final destruction of Rāvana and the whole host of the Rākshasas in Lankā; of Rāma's return thereafter along with Sītā and his own brother Lakshmana, who had out of his personal love and attachment accompanied him to the forest; and then of Rāma's installa-

tion in Ayodhya as king of Ayodhya and his righteous rule therein for long years are all portrayed in full detail in the first six books of the Rāmāyana. The seventh book called the Uttarakanda narrates how, out of deference to a falsely censorious public opinion, he, as king felt it necessary to banish his dear and long tried lifecompanion, Sitā, to the forest even at the time she was big with child and nearing the time of delivery: how there she was taken care of by Valmiki and gave birth to her twin sons Kuśa and Lava; how the sage Valmiki brought these up and duly educated them: how in the meanwhile Rama sent round the horse designed for his forthcoming horse-sacrifice; how this horse was detained by these boys; how in consequence a battle arose in which they showed themselves to be unconquerable; how at last Rama himself had to offer fight to subdue them; how then he made them out to be his own sons and took them away with him; how thereafter Sītā with a sense of security and relieved anxiety passed away into the bosom of her mother Earth; and how at last he made over his kingdom to his sons, and himself ascended to heaven, leaving behind him the hallowing memory of a human life that was in every way really divinethe Uttarakanda narrates all these things. It

Hanuman.

Lakshmaņa.

Rāma. Bronze: Shērmādēvi.

Sītā.

is no wonder that this Rāma has come to be looked upon as a human incarnation of God; nor is it surprising that all those, who, in his life time upon the earth, were more or less intimately associated with him, are also looked upon as being gifted specially with divine power. In fact there are very good reasons to explain how and why it is that Rāma has long been recognized in this country as one of the ten avatāras of Vishņu.

The image of Rāghava-Rāma is, like that of Paraśurāma, to be worked out in the madhyamadaśa-tāla measure of 120 angulas in height. It should never have more than two arms; in the right hand the bāṇa or arrow should be held, and in the left hand the dhanus or the bow. The image of Śrī-Rāma, which is another name for Rāghava-Rāma should be a standing one, with three bends in the body: in other words, it has to be a standing image of the tribhanga variety. The colour of such an image of Rāma has to be black, and it should be dressed in red clothes. On the head there should be the kirīṭa-makuṭa, in evidence of the fact that Rāma was the son of an emperor: otherwise also the image should be fully adorned.

The figure of Sītā should be placed on the right side of Rāma, and should be made according to the navārdha (or nine and a half) tāla measure;

it should be so high as to reach the shoulder of the image of Rāma: and no bend in the body need be shown in the figure. It should be golden-yellow in colour, and should be draped in parrot-green clothings and be adorned with all the necessary ornaments. The hair of the head should be tied up in a knot, and a karaṇḍa-makuṭa should adorn the head. In the left hand there should be a nīlōtpala flower and the right hand should be hanging down freely. It should be so sculptured as to appear to be looking at Rāma with a supreme sense of happiness.

On the left of Rāma should be shown the standing figure of Lakshmana made in accordance with the daśa-tāla measure of 116 angulas; in height it should go up to the shoulders or to the ear of Rāma. Adorned with all ornaments, and dressed in black clothing the golden-yellow image of Lakshmana should in all other respects be like that of Rāma.

Moreover, Hanuman, the faithful monkey-messenger, should be shown as standing a little in front and also to the right of Rāma, and should be only so high as to reach the chest, the navel or the hip of Rāma. The figure of Hanumān should be sculptured in accordance with the saptatāla measure of 84 angulas. It should be represented

as having only two hands, the right of which is placed upon the mouth in token of loyalty and the left is made to hang down so as to reach the knees; for this is the attitude which has to be assumed by servants in the presence of their masters. The look and posture of the image of Hanumān should be such as to evoke compassion and to bring into prominence the ever-ready willingness of this faithful messenger to carry out the orders of his master.

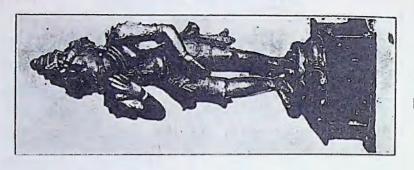
The Vishnudharmottara says that the figures of Bharata and Satrughna should also be associated with that of Rāma, but that these figures as well as the figure of Lakshmana should not have the kirīṭa-makuṭa on the head.

The shrine of Rāma is required to be built in the south-east corner in a Vishņu temple. In the shrine, so situated, the standing figures of Rāma, Sītā, Lakshmaṇa, Bharata, Śatrughna and Hanumān should all be set up as described before. The heads of all the images except those of Rāma and Sītā, should have only the knot of hair shown on the top. Bharata, who should stand to the right of Rāma, might be represented as carrying a bow and arrows, or as carrying a sword and a shield. Like Rāma, he should also have the Śrīvatsa mark and wear the kaustubha jewel. His complexion has to be black, and the colour of his clothes should

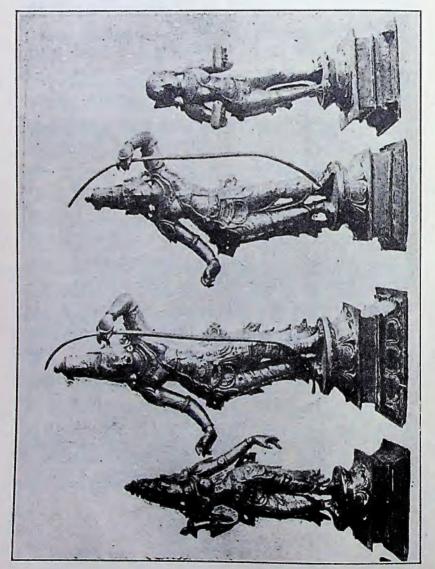
be red. Satrughna should be made to stand on the left. He is to be of golden-yellow colour, and should wear a red cloth; in all other respects, he should resemble Lakshmana. The Vaikhānasāgama, which has been followed throughout in these descriptions, states that the image of Sītā must be shown as standing with the right leg erect and firmly planted on the ground and the left slightly bent.

The group of bronze figures, consisting of those of Rāma, Lakshmana, Sītā and Hanumān the photograph whereof is reproduced on Pl. LIV, belong to Shērmādēvi in the Tinnevelly district of the Madras Presidency. The first three figures mentioned have each three bends in the body and are of the tribhanga variety; the image of Rama has its right hand lowered and slightly bent at the elbow and held as if to receive an arrow in it, while the left arm is lifted up and bent so as to hold the top of the bow; the feet of Rama, like those of all the other images in the group rest upon padmāsana. The image of Lakshmana is similar in every respect to that of Rāma. The image of Sītā has the right hand hanging down and the left hand is held in the kataka pose. The figure of Hanuman has the left hand resting upon the thigh, and the right hand is placed upon the mouth. The image of Rāma is adorned with the kirīṭa-makuṭa, that of Lakshmana has the hair shown as tied up in a knot on the crown of the head, while those of Śītā and Hanumān are seen with the karaṇṭa-makuṭa on the head. From the features of the images and the details of workmanship, they may be taken to belong to the twelfth or the thirteenth century A. D.

The figures on Pl. LV belong to a much later period and may be assigned to the sixteenth or the seventeenth century at the earliest. They are all worked out in exactly the same postures as the figures on Pl. LIV. The uplifted left hands of Rama and Lakshmana are made to hold the bow as usual. The figure of Sītā is made to stand to the left of Rāma, and has bends in the body in the direction opposite to the bends in the body of Rāma; the left arm of this goddess is made to hang down, and the right hand is held up carrying a lotus flower in it. The image of Hanuman is made to carry in both the hands two cylindrical bodies which probably represent two lingas. The tradition is that when Rāma reached Rāmēśvaram he decided to set up a linga there in honour of Śiva; for this purpose he deputed Hanuman to fetch one from some sacred place. Before Hanuman returned, however, the auspicious moment



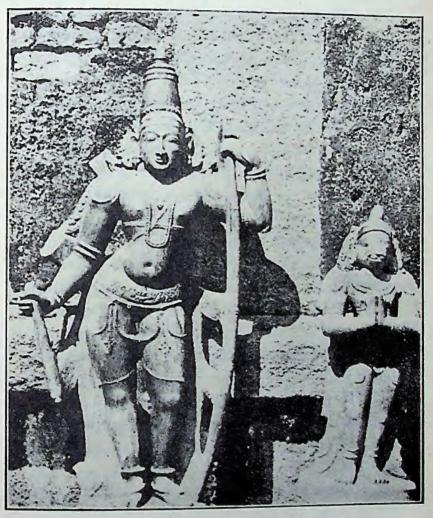
Hanumān. Bronze: Rāmēšraram.



Hanuman.

Rāma. Bronze: Rāmēšvaram.

Sītā.



Rāma.

Stone: Mahābalipuram.

Hanuman.

for setting up the linga arrived, and Rāma there-upon installed there a locally obtained linga at the proper moment. Hanumān, who returned too late with two lingas is here represented thus. This group of images belongs to Rāmēśvaram. The larger image of Hanumān printed on the same plate belongs also to Rāmēśvaram. Here Hanumān stands in the attitude of ready obedience to receive the commands of Rāma; his right hand is placed in front of the mouth and the left hand is made to hang down and rest upon the thigh.

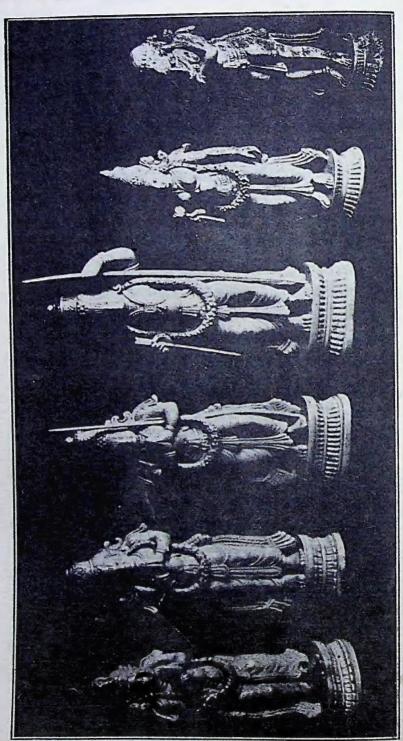
The stone images of Rāma and Hanumān, the photograph whereof is reproduced on Pl. LVI, are to be seen in the Vishnu temple at Mahābalipuram. This piece of sculpture is a comparatively modern work, being most probably one or two centuries old. Just behind the right shoulder of Rāma might be noticed the quiver to contain arrows. The figure of Hanumān has the hands in the añjali pose.

Pl. LVII represents a complete group consisting of Rāma, Lakshmaṇa, Bharata, Śatrughna, Sītā and Hanumān, all carved in ivory a few years ago in the School of Arts at Trivandram. The three brothers of Rāma have their hands in the añjali pose; Lakshmaṇa, like Rāma, carries also a bow, and Sītā has a lotus in her right hand;

Hanuman holds the right hand in front of the mouth and keeps the left hand across the chest. To indicate that Bharata and Satrughna are the incarnations of the *chakra* and the *śankha*, the artist has carved these emblems of Vishnu in front on the top of their crowns.

It is convenient for more reasons than one to deal with the two avatāras of Balarāma and Śrī-Krishna together. Both were the sons of

Vasudēva and Dēvakī, and both had to be secreted and saved from the tyrant Kamsa, the brother of Dēvaki. A short account of the lives of these two Yādava princes is given in the Agni-purāna, and for a very detailed account we have to go to the Harivamsa, to the tenth skandha of the Śrīmadbhāgavata, to the Vishņu-purāņa, and the Brahmavaivarta-purana. The Mahabharata also gives information regarding Krishna's relation with the Pāṇḍava brothers and his services rendered to them and to Arjuna in particular among them. The Agni-purana says:-"In order to relieve the earth oppressed by wickedness, Hari was conceived as the seventh son of Dēvakī; but owing to his having been extracted from her womb and conveyed into that of Rohini, he was known as her son, under the name of Balarama. Afterwards he



Hanuman.

Sītā

Rāma.

Ivory: Trivandram.

Lakshmana.

Bharata.

Śatrughna.

(Hari) was born as the eighth son of Dēvaki, and became celebrated under the appellation of Krishna. His parents however, feared the vengeance of Kamsa, and hence his father Vasudeva conveyed him to the couch of Yaśoda, while she was asleep after child-birth, and thence removed her new-born daughter*, whom he gave to Dēvaki. Kamsa on hearing the cries of the infant, hastened to her chamber, and, seizing it, was about to dash it on the floor, when she prevented him from doing so. Enraged at this, he exclaimed—' Has it not been predicted that thy eighth conception shall be the cause of my death?'-and threw the infant to the ground. But it sprang on high, and said-'Why, O Kamsa! dash me on the floor? He who shall slay thee has already been born'. After saying this, it slew the guards and disappeared. Kamsa then sent Pūtanā and others to effect the destruction of that child of Dēvakī, who had been entrusted to Yaśōdā by Vasudēva and was being brought up by her in Gōkula with a view to safeguard him

^{*}This infant was none other than an incarnation of Durga, who is thus addressed in a stanza in the original:—'O most revered Durga! womb of the gods!. Ambika! Bhadrakali! Avenger! goddess with many names! the man who repeats at morning, noon and evening thy sacred names, shall assuredly obtain all his wishes'.

against the attempts of Kamsa. Thus Krishna and Rāma, in reality the guardians of the universe gladly became the guardians of cattle amongst cowherds and milkmaids."

There are various stories told regarding the wonderful exploits of Krishna during the period of his childhood as well as boyhood. It is said-"Once Yaśoda, being angry, bound Krishna to a mortar; but he, dragging it, passed between two trees, by which it was obstructed; and then he pulled until the two trees fell: another time she tied him to a cart, but he broke it into pieces with a blow of his foot: when Pūtanā offered him her breast, he sucked until she fell down dead. When, also, he had become a youth, he conquered the serpent Kāliya, and expelled him from the pool in the Yamuna; he restored peace to Talavana by slaying the demons Dhēnuka under the form of an ass, Arishta under that of a bull, and Kēśi under that of a horse. He abolished the festival of Indra, and when the lord of the sky, in consequence, poured down torrents of rain, he uplifted the mountain Govardhana, and rendered these torrents innocuous. Being then sent for by Kamsa, he proceeded to Mathura with his attached cowherds, amusing himself, as he went, by various incidents. First, he slew the royal washerman who refused to

give him the garments of Kamsa, and then clothed himself and Rama with them; he then gave wealth to the flower-woman who voluntarily supplied him with garlands: he next rendered straight the crooked woman who presented him perfumed ointments: and, having afterwards slain the elephant Kuvalaya at the gate, he entered the amphitheatre, and beheld Kamsa, with his ministers, guards, and attendants. There, in a wrestling match, he slew the gymnasts Chanura and Mushtaka, and then slew Kainsa himself the king of Mathura. After this, he made Ugrasena the king of the Yadavas. Two of Kainsa's wives, however, were daughters of Jarasandha; and they acquainted their father with what had occurred; and he immediately besieged Mathurā with a mighty army. But, though Krishna defeated him then, he afterwards caused the city of Dvārakā to be built, and chose that place for his residence. There he dwelt with his sixteen thousand and eight wives, the two chief ones among whom were Rukmini and Satyabhāma. Having received instruction in learning from Sāndipana, he restored to him his lost child, slaying for the purpose the Daitya known as Panchajanya and then receiving due honour from Yama; he further brought about the death of Kālayavana through Muchukunda.

"By Rukmini was born to him a son, named Pradyumna, whom the Daitya Sambara, on the sixth day after his birth, carried away and threw into the sea. He was swallowed by a fish; which, being taken by a fisherman, was given to Sambara; and, on its being opened the infant was found within it. This infant, Sambara gave to his wife Māyāvatī,* who recognised it to be her husband Kāma, and brought it up with much care and affection. When afterwards Pradyumna became grown up, she thus spoke to him,- 'Thou art Kāma, whom Siva rendered body-less (ananga), and whom Sambara carried away and threw into the sea: do thou, therefore, slav him. ' Pradyumna in consequence slew Sambara, and then returned to his parents.

"The One Lord lived happily as Krishna in this world with Rukmini and with his other wives, and begot a numerous race of sons.......He also assisted the Pāṇḍavas in their war with the Kauravas, and relieved the earth through them from the heavy burden of wicked men by which it

^{*} On Kāma's body having been consumed by Siva, this god promised to his wife Rati that her husband would be afterwards born as the son of Krishna; and it was in expectation of this promised event that Rati had come to be born as Māyāvatī.

was oppressed. When at last the object of his incarnation was accomplished, then the whole race of the Yādavas was destroyed by mutual slaughter, in consequence of the curse of the divine sages. Balabhadra, the incarnate form of Ananta*, departed to heaven; and Hari, forsaking mortality, returned to Vaikuntha."

This account from Agni-purāṇa does scanty justice to the greatness attaching to the character of Kṛishṇa, and throws very little light on the way in which his elder brother Balarāma was helpful to him in almost every one of his great achievements in life. As king and statesman, as warrior and hero, as friend and supporter, as guide and philosopher, and as teacher and religious reformer—particularly as the expounder of the all-comprehensively monotheistic religion of love and devotion to God conceived as Vāsudēva, his achievements have been so great and glorious that, among the incarnations of Vishṇu, none receives more cordial or more widespread worship than Kṛishṇa.

† See Kennedy's Hindu Mythology, pp. 439-441

^{*} At the beginning of this account taken from the Agni-purāṇa Balarāma is said to be an avatāra of Vishņu but at the end he is described as an incarnate form of Vishnu's Serpent Ananta.

Balarāma is rarely worshipped independently as a god. The glory of the younger brother Krishna has thrown the elder brother into the shade: and hence his image is only occasionally worshipped in association with that of Krishna as Pārthasārathi. However descriptions are not wanting for the making of the image of Balarama. The Vaikhānasāgama states that the image of Balarama should be sculptured according to the madhyama-daśa-tāla measure consisting of 120 angulas in height. The figure of Balarama should carry the musala in the right hand and the hala in the left. The complexion of Balarama should be white and the colour of his garments red. The figure of Balarama should have the hair on the head tied up in a knot on the top. The Brihatsamhitā adds that the eyes of Balarama should be rolling on account of the excessive intoxication of liquor drunk by him and that there should be a kundala in only one ear. According to the Agni-purana Balarama is required to carry the gada and the hala if he is shown as possessing two arms: if, however, he is represented with four arms the back right hand should carry the musala and the front right hand the chakra, and the back left hand the hala and the front left hand the sankha.

On the right of Balarāma should be standing the figure of his wife Rēvatīdēvī of yellow complexion. She should be shown as clothed in pushpavastra, a term which may mean a cloth in which are worked out floral designs or a garment composed of flowers, but the former interpretation is more appropriate. The left hand of Rēvatīdēvī is let down hanging, while the right is shown as carrying a lotus flower.

The kautuka-bēra of Balarāma may be made in accordance with the description given above, or be an ordinary figure of Vishņu with four arms.

The Brihatsamhitā adds that Durgādēvī should be sculptured as standing between the images of Balarāma and Kṛishṇa; she may be shown as possessing two, four or eight arms. If she is represented with two arms she should be made to carry a lotus flower in her right hand and the left hand should be made to rest upon the hip; if she is sculptured with four hands, there should be a book and a lotus flower in the left hands and one of the right hands should carry an akshamālā, while the other is to be held in the varada pose; if she is shown with eight hands, there should be the kamanḍalu, dhanus, śāstra (a book?) and a lotus flower in the left hands; and the bāṇa, a mirror, an akshamālā are to be seen in

three of the four right hands, while the fourth is to be held in the varada pose.

The Vaikhānasāgama lays down that the figure of Kṛishṇa should be made according to the madhyama-daśa-tāla measure of 120 aṅgulas in height. The complexion of the image of Kṛishṇa should be black, and it is to be clothed in red garments and adorned with various ornaments. It should be made to have a kirīṭa on the head or it should be shown that the hair is tied up in a knot on the top of the head. In the right hand a peculiarly curved stick should be carried, (see fig 15, Pl. II), and the left arm should be lifted up and bent at the elbow: the palm of this hand has to be facing downwards. This hand may carry a śankha also. In all other respects the figure of Kṛishṇa resembles that of Rāma.

On the right of Krishna there should be the image of Rukmini golden-yellow in complexion; her hair should be shown as tied up in a fashionable knot and adorned with flowers. The right arm should be hanging down and in the left hand a lotus flower should be held.

On the left of the image of Krishna there should be the image of Satyabhāma of dark colour; she is also shown as wearing her hair in the same fashion as Rukminī. In her right hand she should

hold a flower, and the left arm should be hanging down the side. Both Rukmini and Satyabhāma are to be adorned with various ornaments. The figure of Satyabhāma should be so sculptured as to indicate an evident desire on her part to look upon her lord with great fondness and love. Some authorities would prescribe for the dēvīs, says the Vaikhānasāgama, the karanḍa-makuṭa. From this statement, it is clear that the Vaikhānasāgama is not in favour of this form of head-gear for them.

On the left of Krishna Garuda also should be made to stand steadily with his hands in the anjali pose.

The kautuka-bēra of the Krishna image might be sculptured as above or might be a simple form of Vishnu with four arms.

The Vishnu-dharmottara, however, says that Krishna should have in one of his hands the chakra and that Rukmini should have in her right hand a nilotpala flower instead of the lotus as mentioned in the Vāikhānasāgama.

The figure of Krishna as described in the Vaikhānasāgama is found enshrined in a large number of temples in South India under the common name of Mannār which is a corrupt form of Mann-annār, meaning one who resembles a king. The left hand of the figure is required to



Kṛishṇa and Rukmiṇi: Stone: Mudras Museum,

be kept as described, because it is intended to be made to rest upon the shoulder of Satyabhāma. A reference to the illustrations would make this point clear. The short stick in the hand of Krishna is sculptured in the form of the shepherd's hook. In Tamil it is called kunil, and the Śrīvaishnava saints as also the author of the classic epic Śilappadigāram often speak of Krishna as 'Mādhava who aimed and hit at fruits with a calf for his kunil' alluding of course to his killing the Vatsāsura.

One of the two illustrations given below represents a stone image in the Madras Museum. In this illustration Kṛishṇa has his arm actually resting on the shoulder of the Dēvī, who may be either Rukmiṇī or Satyabhāma. The hair on the head is done up into a knot and encircled by wreaths of flowers. (See Pl. LVIII.)

Such a piece of sculpture consisting of Krishna and the Dēvi is sometimes called by the name of Saurirāja-pperumāļ in Tamil.

The second photograph is that of a metal image from Shermadevi in the Tinnevelly district. In this the figure of Krishna is shown as wearing the hair tied up on the top of the head so as to assume the shape of a crown. The right hand is in the *kaṭaka* pose and is obviously intended to receive a separate metallic stick, which might be

passed through the ring formed of the forefinger and the thumb (See Pl. LIX.). In both the illustrations the figures of Krishna and the Dēvī have three bends and are therefore of the *tribhanga* type. It appears from the peculiarities of the sculpture that they must be assigned to about the eleventh or the twelfth century A.D.

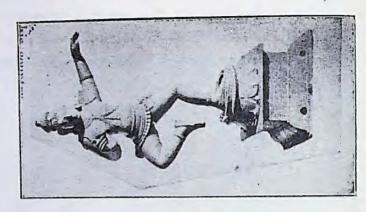
As the name indicates, this figure is intended to represent Kṛishṇa as dancing with joy for having secured a ball of butter to eat. In the hand the

ball of butter is invariably shown. This is a common piece of sculpture in South India, and may very often be even purchased in bazaars as a toy for children to play with. The Navanītanritta-mūrti is made to stand on the left leg which is slightly bent at the knee-joint, while the right leg is lifted up and bent inwards as in dancing. The right hand is held in the abhaya pose or should be with a ball of butter in it, and the left arm is stretched out and thrown outwards.

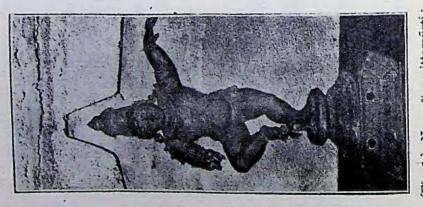
This image has to be adorned with all ornaments and might be shown either as wearing a cloth or as being nude. When the ball of butter in the hand is not shown, it has to be understood that the dancing and the joy are due to the certain expectation of getting the butter. This descrip-



Krishņa and Rukmiņī: Bronze: Shermādēvi,



(Fig. 2.) Navanīta-nṛittamūrti : Bronze :



(Fig. 1.) Navanīta-nrittamūrti : Bronze : Madras Museum.

tion is followed in the concrete representations figured in the illustrations given below. The Madras Museum image has in the right hand the lump of butter; and the right leg though lifted as required, is supported upon a lotus, which is purely the artist's addition to ensure the stability and equilibrium of the standing figure by providing it with better and firmer attachment to the pedestal. (See fig. 1, Pl. LX.)

In the second illustration of this aspect of Kṛishṇa, (See fig. 2, Pl. LX.) the image is shown with the right hand held in the *kaṭaka* pose, instead of with a ball of butter in it, but is exactly similar in other respects to the Madras Museum image.

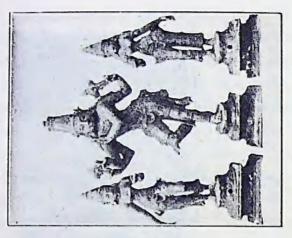
Gāna-Gōpāla or Vēņu-Gōpāla is another variety of the Kṛishṇa image, in Gana-Gopala, which he is conceived to be delighting with his enchanting music the hearts of the cowherds, the cowherdesses, and the cows who are his companions. In the case of these images, the rapture of music has to be clearly depicted on the face; and they are in consequence generally so very pretty as to attract attention wherever they may be. The aspiring artist also has often found this form of Kṛishṇa representation a very suitable subject giving ample scope for the display of his deep devotion and

artistic skill. Vēṇu-Gōpāla is generally surrounded by cowherds and cowherdesses. This image of Kṛishṇa is made to stand erect with the left leg resting on the floor; and the right leg is thrown across behind or in front of the left leg so as to touch the ground with the toes. The flute is held in both the hands, and one end of it is applied to the mouth. It is said that the complexion of such images of Kṛishṇa should be dark in hue so as to resemble the rain-cloud in appearance. The head should be ornamented with a bunch of peacock's feathers. There should be three bends in the body.

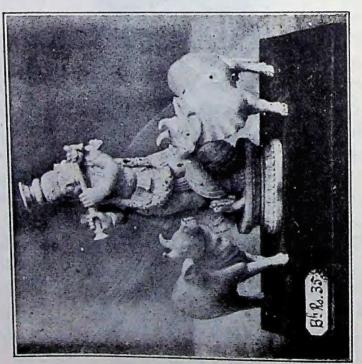
Four illustrations of Gāna-Gōpāla are given here. That from Haļēbīdu, (Pl. LXI.), is one which fairly tallies with the description given above. But it is worthy of note that here there are no cowherds, cowherdesses, cows and calves. It is a detached piece of sculpture probably removed from some ruined temple at Haļēbīdu; and it is now set up along with other images in the wall of Kēdārēśvara temple which is being newly built. This circumstance accounts for the absence of these inseparable companions of Krishna as Vēņu-Gōpāla. Nothing but the highest praise is due to the artist for the perfection of his work and the resulting beauty of the image. There is the visible appearance of deep musical rapture



Gāna-Gōpāla: Stone: Halēbīdu.



(Fig. 2.) Gāna-Gōpāla: Bronze:



(Fig. 1.) Gana-Gopala: Ivory: Trivandram.

on the face of Krishna. The happy face and the very well carved hands and fingers disclose in a remarkable manner the high capacity of the The characteristically minute worksculptor. manship in relation to the iewels and the drapery which prevailed in the Hoysala school, is exemplified here at its best. The second illustration is of a group of ivory images consisting of Vēnugopāla and two cows one on each side (See fig. 1, Pl. LXII). This group of images was carved recently in the Trivandram School of Arts. Herein also the image of Krishna is made to conform to the description given in the Sanskrit texts. The third illustration is a bronze figure in which Krishna is represented with four hands instead of two. In the right upper hand the chakra is held and in the corresponding left hand there is the śankha; the two other hands hold the flute in the manner required to play upon it. On the head is the kirīta; and in all other respects it is an ordinary figure of Vishnu. On either side the figures of Lakshmi and Bhūmi may be seen standing with the usual lotus and nilotpala flowers in their hands. (See fig. 2, Pl. LXII). The fourth photograph is of the figure sculptured on a pillar in the Viśvanāthasvāmin temple at Tenkāśi in the Tinnevelly district. The temple in which this image is to

be found, was built by the Pandya king, Arikesari Parākrama Pāndya in the year Ś. 1362 (corresponding to A. D. 1447). It is an image of the conventional type; nevertheless, it has been executed with great care and produces a notably good effect (See Pl. LXIII). Here Krishna is represented with eight arms; in three of the right hands he holds a padma, a paraśu, and the chakra, and in three corresponding left hands he carries a bow made of sugar-cane, a pāśa and the śankha. With the two remaining hands the flute is held as if he is playing upon it. The legs are worked out according to the description given above which however, is not followed by the Halebidu sculptor. Ikshu-kodanda, (the sugar-cane bow), and the arrow of flowers are the peculiar emblems of Kāmadēva, the Indian Cupid. The Śrītatvanidhi calls this variety of Vēņu-Gopāla by the name of Madanagopāla.

Another form in which Kṛishṇa is worshipped is as Pārthasarāthi, that is, as charioteer of Arjuna. During the famous war between the Pāṇḍavas and the Kauravas fought on the field of Kurukshētra, Kṛishṇa, it is well known, served Arjuna as his charioteer. Corresponding to this conception of the charioteer, an image of Kṛishṇa is described in the



Madana-Gōpāla : Stone : Teṇkāśi.

Vaikhānasāgama. In this image Krishna is represented as holding the reins in one hand and a cane in the other, and as in the act of mounting a chariot, the right leg resting on the floor and the left leg placed in front of the chariot. The chariot itself is made to carry a flag on the dome above, and is shown to be yoked to excellent horses. with bow in hand, stands on the ground with his hands in the anjali pose. The right hand of Krishna is held so as to be in the vyākhyāna-mudrā. From this description it must be clear that the occasion for worshipping Krishna as Pārthasārathi arose not in consequence of his having guided the chariot of Arjuna skilfully in the battlefield, but in consequence of his having taught Arjuna those immortal lessons of religion and philosophy which are contained in the immortal Bhagavadgīta.

In the temple of Pārthasārathi at Triplicane the arrangement of the images is, however, quite different from the description given above. The central shrine of the temple faces the east; adjoining the back wall (which is the west one) of the shrine and occupying the central position stands the image of Kṛishṇa; it has only two arms, in the right one of which is kept the śankha while the left hand is held in the varada pose. To the right of the image of Kṛishṇa is that of Rukmiṇi with a

lotus in the right hand; her other hand is let down hanging. The image of Sātyaki, the younger brother of Krishna is seen standing to the left of that of Krishna: in its right hand is seen a khadga and the left hand is kept in the varada pose. Near the south wall and facing the north is the standing figure of Balarama: it carries in its right hand the hala (the plough) while the left hand is kept in the varada pose. By the side of the north wall and facing the south, stand the figures of Aniruddha and Samkarshana each carrying a danda in their right hands and keeping their left hands in the varada pose. One of the inscriptions found in this temple states that these images were set up by a mendicant Brahmana in the year Ś. 1486 (A. D. 1564-5).

It is recorded in the life of Kṛishṇa that he punished and drove away to the sea the serpent named Kāliya, which had its abode in a pond called Kāliṇdi in the river Yamuna. This, most probably refers to Kṛishṇa having abolished the original cult of serpent-worship. The image of Kṛishṇa representing him as chastising the serpent Kāliya should be sculptured, it is said, in the form of a child dancing upon the hood of a serpent, holding in its left hand the tail of the reptile and



Kāliyāhimarldaka-Krishna: Bronze: Madras Museum,

keeping the right hand outstretched so as to make the whole of the right arm appear like a streamer.* This description of Kāliyāhi-mārddaka-Krishna is faithfully carried out in almost all sculptures and castings. The bronze image of Kaliyahi-marddaka-Krishna, whose photograph is reproduced on Pl. LXIV, belongs to the Madras Museum. image very nearly resembles the Navanita-nritta-Krishna. In the hand stretched out and held in the flag-pose the tail of the serpent Kāliya is caught. The left foot of Krishna is placed firmly on the hood of the serpent while the right one is lifted so as to indicate that it is going to be used in administering a kick on the hood of the serpent. The image of Krishna is further shown to be wearing short drawers ornamented with floral designs. The right hand is held in the abhaya pose. This bronze casting is probably at least five centuries old and is a fine specimen of what may be called the medieval art of South India. It may be mentioned here that Kāļiyahi-mārddaka-Kṛishṇa is sculptured also on the wall of the pillared walk round the central shrine in the great Kailasa temple at Ellora.

^{*} The term employed in the original is patākā-hasta; this would at first appear to mean a hand carrying a flag or standard. But it is a term borrowed from the Bharata-śāstra and it means therefore a hand held like a streamer.

Two illustrations of Govardhana-dhara-Krishna are given on Pls. LXV and LXVI. Govardhana-The former of these represents an dhara-Krishna. image belonging to Nuggehalli, while the latter represents one belonging to the Hoysalēśvara temple at Halēbīdu. Both of them are typical of Hoysala school and are about six centuries old. Pl. LXV shows Krishna as holding aloft the Govardhana hill with the right hand, while in the other Pl. LXVI it is the left hand which is used for the purpose. Accordingly the body of the former image is bent to the left and that of the latter to the right. In both cases cows, cowherds and cowherdesses are worked out and shown to be taking shelter under the uplifted hill, which again is represented in both cases as having on it trees, wild beasts and hunters giving them chase. The Nuggehalli sculpture was executed, according to the label engraved below it, by Baichōja of Nandi, who bears the birudas or distinguishing titles of honour meaning that 'he is a rod of diamond to the hills representing the titled rival artists' and also 'the destroyer of the mosquitoes making up all the titled architects'. Many of the sculptural decorations in the temple at Nuggehalli appear to have been executed by this able

artist.



Gōvardhana-dhara Krīshṇa: Nuggebaļļi.



Gövardhana-dhara Krishna: Stone: Haļēbīdu.

At the end of the description of the different varieties of the Krishna images, the Vaikhanasagama remarks :-- "The forms of Krishna are so in-"numerable that they cannot all be described. the worshipper might sculpture "Therefore "Kṛishṇa's image in any form in which he chooses "to conceive him." Besides the aspects of Krishna considered above there are a few others which are not described in the Sanskrit texts available to us; however, a large number of images of Krishna as a child (Bālakrishņa) are met with in sculptures. Krishņa alone, among the avatāras of Vishņu, is worshipped as a child, a youth etc., forms fit for exhibiting the various kinds of bhakti or love, as for instance, that of a mother to her child, that of a wife for her husband and that of a friend for a friend. As a baby Krishna is represented as crawling on all fours, sometimes with a ball of butter in his hand (See figs. 1 and 2, Pl. LXVII). Another form in which the child Krishna is often sculptured is as lying upon a leaf of the vata tree (Indian fig) and is hence known as the Vaṭa-patra-śāyi. This form is symbolic of God brooding over the ocean of the chaos caused after the destruction of the universe at the end of an eon. (See fig 3, Pl. LXVII). A third variety is known as Santāna-Gopāla and is described in the Śrītatvanidhi as follows: the



(Fig. 3.) Vațapatrasâyin: Ivory: Trivandram.

(Fig. 1.) Bālakṛishṇa: Marble: N. India.

(Fig. 2.) Bālakṛishṇa: Bronze: S. India.

infant Krishna should be portrayed as lying on the lap of Yaśōdā and sucking milk from her breast, his face should be turned up a little and seeing his mother's face. One of his hands should be laid on the breast of his mother.*

Among the ten avatāras of Vishnu, some authorities maintain Buddha to be Buddha. one, while others do not consider him to be such an avatāra. The Purānas themselves are divided in their view of the matter. Some of them, like the Bhagavata-purana, for instance, include Buddha among the avatāras of Vishnu, while others do not. Among those that mention him to be an avatara, Bhāgavata-purāna says-" Then, after the Kali age begins, a person named Buddha, son of Añjanā, will be born among the Kikatas, in order to delude the enemies of the gods (the asuras)." A commentator explains the geographical position of the country of the Kikatas by the remark madhyē Gayā-pradēśē, meaning in the region near Gaya. The Agni-purana states-"The Suras, having been defeated in battle by the Asuras, sought the protection of Vishnu; he, in consequence, was born as a deluder in the form of

^{*} पिबन्तं च स्तनं मातुर्भुखं संवीक्ष्य सुस्मितम् । अङ्गुल्यप्रैस्तनं चान्यं स्पृशन्तं च मुहुर्मुहुः ॥ यशोदाङ्गस्थितं गोपं ध्यायेत्पुत्रप्रदं सदा ।

Buddha, the son of Jina: by him the Asuras were deceived, who, on being induced to abandon the religion of the Vēdas, lost all power as warriors. From that time has the religion of Buddha flourished; and many are the heretics who have forsaken the sacred ordinances of the Vēdas." In a dialogue between Parāśara and Maitrēya, recorded in the Vishnu-purāna, the latter asks the former who the Nagnas were, why they were so called, and what their character was. To this the former replies-" The Rigvēda, the Yajurvēda and the Samaveda are the threefold clothing of the several castes; and the sinful wight who throws off this is called the nagna or the naked person, meaning an apostate. The three Vēdas constitute the dress of all men: and when people neglect them they are left bare." He then proceeds to narrate the origin of Buddha, the deluding personage. In a battle that took place between the gods and the Asuras headed by Hrada, the gods were defeated; they fled to the northern shore of the milky ocean and there prayed to Vishnu to restore them to their original state. The Lord was pleased with their prayers and emitted from out of his person a deluding form, which he gave to the celestials and said to them-" This deluding form shall deceive the Daityas, who being thereupon led

astray from the path of the Vedas, shall be slain." This Being that so emanated from Vishnu proceeded as a naked mendicant, with his head shaven, and carrying in the hand a bunch of peaceck's feathers, to the Daityas who were engaged in severe austerities on the bank of the river Narmada, and addressed them gently, saying-"O, ve Chiefs of the Daitya-race, why do you practise these devout penances? Do you expect rewards in this world or in the next?" The Asuras replied—"O worthy personage of great mind, we have been engaged in these penances with a view to reap fruits in the next world." The deceiving personage then told them that his teachings would bring them final emancipation and that they were worthy of receiving those teachings. That is why the Daityas came to be known by the name of Arhatas (meaning those that are worthy). Then he preached against the sinful massacre of animals taught by the Vēdas, and taught many more things opposed to the path of the Vēdas. The word Buddhyadhvē, meaning-"know ye?" was uttered by their new preceptor at the end of his discourse to the Daityas; and they responded by saying Buddhyate-"it is known." Thus those that have followed the religion preached by this deluding personage came to be called nagnas as well as buddhas. The Vishnu-

Purāṇa says many hard things against Buddhism and Buddhists.

Practically the same account is found in some of the other Purāṇas also, which need not be given here in detail. The following is a description of the image of Buddha as gathered from the Brihatsamhitā, the Agni-purāṇa and the Vishņu-dharmōttara.

The figure of Buddha should have on its feet and the palms marks resembling the padma or lotus; the body should be full and fresh and of fair complexion; and the head should have short curly hair on it. The image as a whole should appear calm and full of grace, as though it represented Buddha as the father to all creatures and it must be seated on a padmāsana. The lobes of the ears must be made pendant. The body should be covered with the kāshāya, the yellow garb of the ascetics, and on the shoulder there should be a piece of valkala, or clothing made out of the bark of certain trees. The hands should be in the varada and the abhaya This description is that of a - Dhyaniposes. Buddha. It is in a way foreign to Hindu iconography to notice in detail the innumerable sculptural representations of Buddha. Hence the image of Buddha is described here mainly as it occurs in Hindu sculptures. Throughout the Chālukya and

Hoysala countries, Buddha is seen to have been invariably included among the ten avatāras of Vishņu; and his image is always found wherever these avatāras are portrayed. The most favourite position for the sculptor to introduce these avatāras seems to have been in the prabhāvaļi round the figure of Vishņu. The avatāras beginning from the fish-incarnation are sculptured in order from the right of the Vishņu image and are carried over the head down to the left side. (See the figures of Yōgēśvaramūrti on Pl. XXIV, of Chennakēsava on Pl. LXIX and of Dattātrēya on Pl. LXXIII). In all these instances Buddha is represented in the Dhyāna attitude, with his legs crossed and his hands placed upon the lap in the yōgamudrā pose.

In the very same attitude are found all over India the images of the twenty-four Tīrthankaras of the Jainas; and even highly educated people are not able to distinguish the one class of images from the other. The most characteristic features of the images of Buddha are the cloth worn in the upavīta fashion and the knot of hair on the top of the head. The Jaina images are completely divested of clothing and are stark naked; though they may sometimes have ringlets of hair on the head, there is not enough of it for a knot. The frivatsa mark is, according to the Brihat-samhitā,



Dhyani Buddha from Borobodur: Stone.

required to be shown in the figures of the Jaina Tirthankaras also. This mark is generally found on the right side of the chest and is, in many instances, a tiny equilateral triangle, with its apex pointing upwards.

The photograph of Buddha reproduced on Pl. LXVIII is copied from that by Dr. Ānanda-kumārasvāmi published some years back in the Theosophist. The image represents Buddha as engaged in meditation, with his legs in the yōgā-sana posture, and his left hand placed on the lap in the yōga-mudrā pose. The right hand is in the abhaya pose. The figure of Buddha is seated upon a beautifully worked out padmāsana. The closed eyes expressive of the mind deeply absorbed in meditation, the calm and contemplative face, the crown of finely carved ringlets of hair on the head, in fact the whole figure and all its details are modelled so as to be worthy of very high appreciation.

The last of the ten avatāras of Vishņu is the Kalkyāvatāra. This incarnation has not yet taken place and is predicted to come off about the end of the Kali-yuga or the present dark age. The Agni-purāṇa says—"In the Kali-yuga, thoughtless men will begin to commit acts fitting them for hell: and the confusion

of castes will continue. Then will virtue and religion disappear, and scarcely a single school of learning will remain; and barbarians, under the guise of rulers, externally arrayed in the apparel of justice, but internally composed of injustice, shall harass the people. At last Vishnu shall appear as Kalki: and he will destroy the barbarians, and reestablish all those pure customs and morals which are based upon the due observance of the duties prescribed to the castes and the four orders. Thereafter Hari will return to heaven; and the Satya-yuga, then again returning, will restore to the world purity, virtue and piety."

The Vishnu-purāṇa gives further details about this tenth incarnation. "Thus, when ceremonies based upon the Vēdas and the institutes of the sacred law shall have nearly ceased, and the end of Kali-yuga will approach, a portion of that divine being, who is the creator of the whole universe, the preceptor of all immoveable and moveable beings, who is identical with Brahmā and all created beings, shall incarnate himself on earth. He will be born as Kalki, in the family of one Vishnu-yaśas, an eminent Brāhmana of Śambhala-grāma, and will be endowed with all the eight superhuman powers. By his irresistable heroism, he will slay all the foreign barbarians and thieves

and all those who are addicted to sin. His greatness and might shall unobstructedly prevail."

The image of Kalki should, according to the Vaikhānasāgama, have the face of a horse and the body of a man with four hands carrying respectively the sankha, the chakra, the khadga and the khētaka, and should be made to possess a terrific look. The kautuka-bera of this avatara should be an ordinary Vishnu image with four arms. According to the Agni-purana, Kalki should carry the dhanus and the bana and should ride on a horse. The image may also be made to carry the khadga, the bana, the chakra and the śankha. The Vishnudharmottara which is generally in fair agreement with the Agni-purana, prescribes only two arms to Kalki. (See Pl. XXXV for this and the other avatāras of Vishnu.)



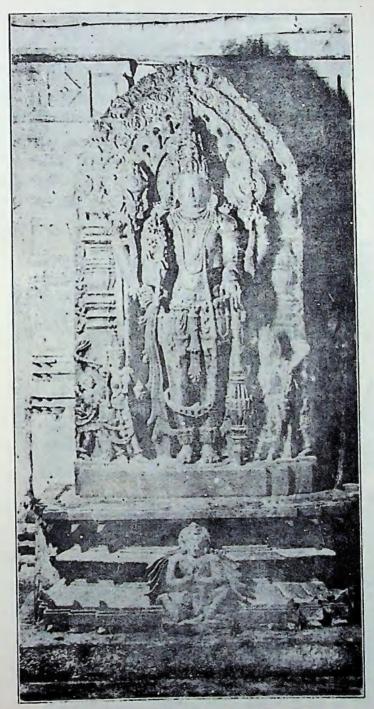
CHATURVIMSATI-MURTAYAH.



THE TWENTY-FOUR IMAGES OF VISHNU.

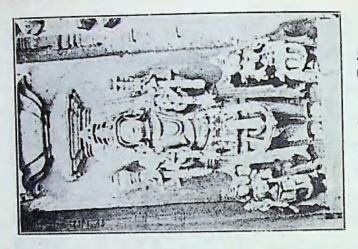
T is a widely known fact in India that Vishnu possesses a thousand names by which he is praised. The Vishnu-sahasra-nāma is found given in the Anusasanaparvan of the Mahabharata. Among these thousand significant names of praise relating to Vishnu, twenty-four are considered to be the most important and are daily repeated by many Brāhmaņas in their daily prayers. Corresponding to these twenty-four names images of Vishņu are found sculptured in the Vaishņava temples situated in the old Hoysala land, where indeed they are met with more frequently than elsewhere. All these twenty-four images are very alike; they are all standing figures, with no bends in the body, possessing four arms, and adorned with the kirīţa-crown and other usual ornaments;

each of them stands upon a padmāsāna. The difference between any two of those images has to be made out by the way in which the śankha, the chakra, the gada and the padma are found distributed among their four hands. It is worthy of note that the number of possible permutations of four things taken four at a time is exactly twentyfour; and the order, in which the permutations of these four articles, among the four hands is to be observed, is in passing, as in a circle, from the upper right hand to the upper left hand, thence to the lower left hand, and from there lastly to the lower right hand. For example, that image of Vishņu, which holds the śankha, chakra, gadā and padma in the four hands in the order mentioned above, beginning from the upper right hand and ending with the lower right hand, is representative of Kēśava; that is, in the upper right hand of Kēśava the śankha should be held; in the upper left, the chakra; in the lower left, the gada; and in the lower right, the padma. In all these twenty-four cases the arrangement of these four things in relation to the four hands has to be observed in the same order. The following table based on the Rupamandana gives the twenty-four names of Vishnu and the corresponding arrangements of the four articles in the four hands in

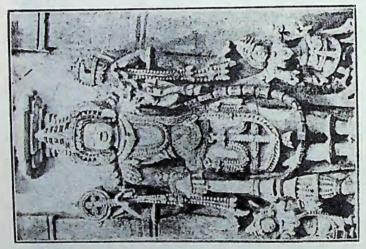


Chennakēśava: Stone: Bēlūr.

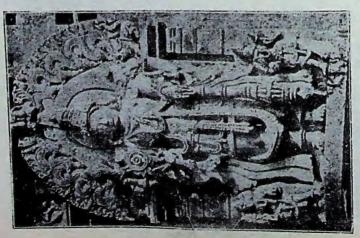
PLATE LXX.



Govinda: Stone: Belür.



Mādhava: Stone: Bēlūr.



Madhusudana: Stone: Bēlūr.

TWENTY-FOUR IMAGES OF VISHNU.

each case, and is intended to enable the reader to notice the difference between the various images at a glance.

Table showing the arrangement of the śankha, chakra, gadā and padma in the four hands of each of the twenty-four Mūrtis of Vishņu according to the Rūpamaṇḍana.

No.	Name of the Murti.	Back right hand.	Back left band.	Front left hand.	Front right hand.
1	Kēśava	Śańkba	Chakra	Gadā	Padma
2	Nārāyaņa	Padma	Gadā	Chakra	Śankha
3	Mādhava	Chakra	Śankha	Padma	Gadā
4	Gōvinda	Gadā	Padma	Śankha	Chakra
5	Vishņu	Padma	Śankha	Chakra	Gadā
6	Madhusūdana	Śankha	Padma	Gadā	Chakra
7	Trivikrama	Gadā	Chakra	Śankha	Padma
8	Vāmana	Chakra	Gadā	Padma	Śankha
9	Śrīdbara	Chakra	Gadā	Śankha	Padma
10	Hrishikeśa	Chakra	Padma	Śankha	Gadā
11	Padmanābha	Padma	Chakra	Gadā	Śańkha
12	Dāmōdara	Śankha	Gadā	Chakra	Padma
13	Samkarshana	Śankha	Padma	Chakra	Gadā

No.	Name of the Murti.	Back right hand.	Back left hand.	Front left hand.	Front right hand.
14	Vāsudēva	Śankha	Chakra	Padma	Gadā
15	Pradyumna	Śankha	Gadā	Padma	Chakra
16	Aniruddha	Gadā	Śankha	Padma	Chakra
17	Purushõttama	Padma	Śankha	Gadā	Chakra
18	Adhōkshaja	Gadā	Śankha	Chakra	Padma
19	Narasimha	Padma	Gadā	Śankha	Chakra
20	Achyuta	Padma	Chakra	Śankha	Gadā
21	Janardana	Chakra	Śankha	Gadā	Padma
22	Upëndra	Gadā	Chakra	Padma	Sankha
23	Hari	Chakra	Padma	Gadā	Śankha
24	Śrī-Krishņa	Gadā	Padma	Chakra	Śankha

A similar list has been prepared from the description given in the $P\bar{a}t\bar{a}la$ -khanda of the $P\bar{a}dma$ - $pur\bar{a}na$. Evidently this second list is faulty; in it the arrangement of the emblems in No. 1 is identical with that in No. 15, and that in No. 11 is identical with what is to be found in No. 17. Hence, on the basis of the $P\bar{a}dma$ - $pur\bar{a}na$, Kēśava cannot be distinguished from Pradyumna; nor can Padmanābha be distinguished

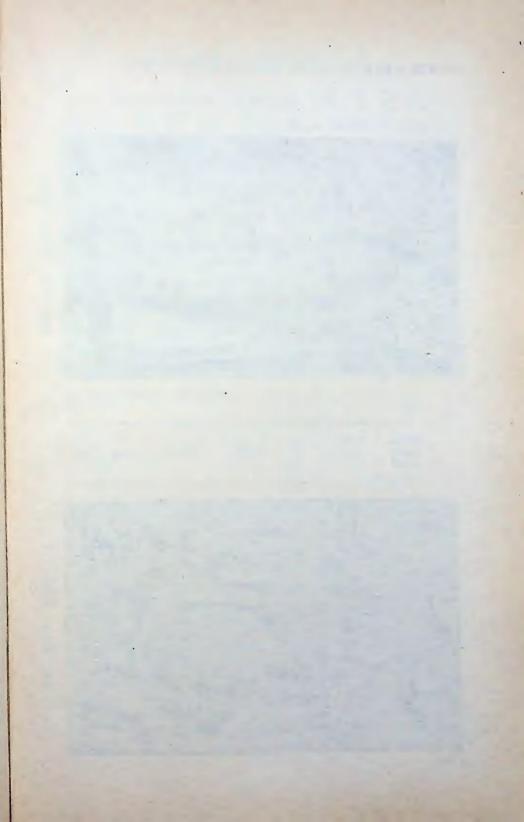
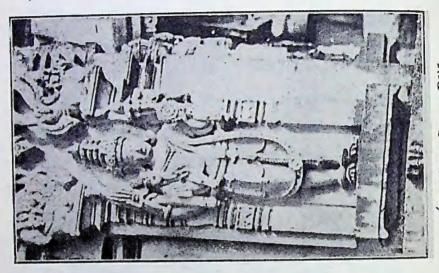
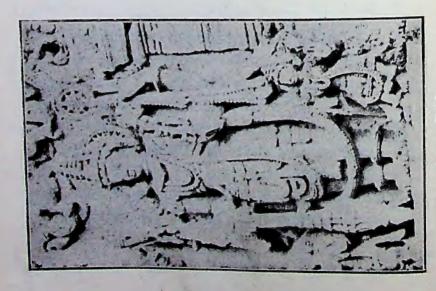


PLATE LXXI.



Śrikrishņa: Stone: Bēlūr.



Hari: Stone: Belür.

TWENTY-FOUR IMAGES OF VISHNU.

from Purushōttama. Moreover, Nos. 9, 10, 11, 13, 14, 21, 22 and 23 in the Pādma-purāṇa list may easily be seen to be in disagreement with the corresponding numbers in the Rūpamaṇḍana list, which is undoubtedly the correct list, in as much as all the twenty-four possible permutations of the four emblems are found to occur in it accurately. Nevertheless it is also given below for comparison:—

Table showing the different arrangements of the sankha, chakra, gadā and padma in the four hands of the twenty-four images of Vishņu according to the description found in the Pātāļa-khaṇḍa of the Pādma-purāṇa.

No.	Name of Vishnu,	Upper right hand.	Upper left hand.	Lower left hand.	Lower right hand.
1	Kēśava	Śańkha	Chakra	Gadā	Padma
2	Nārāyaņa	Padma	Gadā	Chakra	Śankha
3	Mādhava	Chakra	Śankha	Padma	Gadā
4	Gōvinda	Gadā	Padma	Śańkha	Chakra
5	Vishņu	Padma	Śankha	Chakra	Gadā
6	Madhusüdana	Śańkha	Padma	Gadā	Chakra
7	Trivikrama	Gadā	Chakra	Śankha	Padma

No.	Name of Vishnu.	Upper right hand.	Upper left hand.	Lower left hand.	Lower right hand.
8	Vāmana	Chakra	Gadā	Padma	Śankha
9	Śrīdhara	Chakra	Padma	Śańkha	Gadā
10	Hrishīkēśa	Chakra	Gadā	Śankha	Padma
11	Padmanābha	Padma	Śankha	Gadā	Chakra
. 12	Dāmōdara	Sankha	Gadā	Chakra	Padma
13	Samkarshana	Śankha	Padma	Chakra	Gadā
14	Vāsudēva	Chakra	Śankha	Gadā	Padma
15	Pradyumna	Śankha	Chakra	Gadā	Padma
16	Aniruddha	Gadā	Śankha	Padma	Chakra
17	Purushōttama	Padma	Śankha	Gadā	Chakra
18	Adhōkshaja	Gadā	Śankha	Chakra	Padma
19	Nṛisimha	Padma	Gadā	Śankha	Chakra
20	Achyuta	Padma	Chakra	Śańkha	Gadā
21	Janārdana	Padma	Chakra	Śankha	Gadā
22	Upēndra	Śankha	Gadā	Chakra	Padma
2	Hari	Śankha	Chakra	Padma	Gadā
2	4 Śrī-Krishņa	Gadā	Padma	Chakra	Śankha

Corresponding to some of these twenty-four images of Vishnu there are specially named Śaktis,

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whose names are found given in the first chapter of the third $R\bar{a}tri$ of the $N\bar{a}rada$ - $P\bar{a}n\bar{c}har\bar{a}tr\bar{a}gama$ as under:—

No.	Name of Vishņu.	Corresponding name of the Sakti.
1	Kēśava	Kīrti
2	Nārāyaņa	Kānti
3	Mādhava	Tushți
4	Trivikrama	Śānti
5	Vāmana	Kṛiyā
6	Achyuta	Dayā
7	Śrīdhara	Mēdhā
8	Hṛishīkeśa	Harsha
9	Padmanābba	Śraddhā
10	Dāmōdara	Lajjā
11	Vāsudēva	Lakshmi
12	Samkarshana	Sarasvatī
13	Pradyumna	Prīti
14	Aniruddha	Rati

Why each of the remaining ten *Mūrtis* of Vishņu is not associated with a specially named Śakti, it is not possible to guess.

In the Pāncharātrāgama, these twenty-four Mūrtis of Vishņu seem to be of some special importance. The philosophical meaning underlying them is not quite patent. Nevertheless an account of their origin, as given in certain Sanskrit works of authority, may prove interesting. The supreme Lord Para-Vāsudēva is conceived to be the possessor of the six excellent guṇas or attributes called jñāna, (knowledge), śakti (energy), bala (strength) aiśvarya (supremacy), vīrya (heroism) and tējas (brightness) and is nirdōsha (free from evil). From Him sprang, it is said, divine beings, possessing each a couple only out of the above mentioned six attributes, thus:—

Samkarshana, with jñāna and bala, Pradyumna, with aiśvarya and vīrya, and Aniruddha, with śakti and tējas.

The Supreme Being in association with these three evolved deities makes up the śakti-maya-vyūha. From the Ahirbudhnya-samhitā'we learn that from Para-Vāsudēva sprang three other deities, namely, Kēśava, Nārāyaṇa, and Mādhava. Similarly from Samkarshaṇa arose the three deities Gōvinda, Vishṇu and Madhūsudana. Again, Trivikrama, Vāmana and Śrīdhara came forth from Pradyumna; and lastly Aniruddha evolved out of himself Hṛishikēśa, Padmanābha and Dāmō-

dara. In this way, the evolution of sixteen out of the twenty-four $M\bar{u}rtis$ of Vishņu is generally accounted for; and the same authority further states that Vishņu manifested himself in thirty-nine different forms and gives a list of those forms. Evidently all these various forms of the Supreme Lord Vishņu are representative of the attributes with which His worshipper endows Him according to the mood and needs of his own prayerful mind.

The Śakti-maya-vyūha is described succinctly in ten chapters in the Brihad-brahma-samhitā. That Being who has neither beginning nor end, who has myriads of forms, who is omnipresent and resplendent and is the Supreme Brahman, is known by the name of Vāsudēva. In him are contained the moveable and the immoveable worlds which we see around us; the whole of the universe is evolved out of Vasudeva who is the cause and source of all existing things. Nevertheless, His contact with gross matter prakriti does not affect His ever pure Being. Even in the various incarnations assumed by Him prakriti could not bedim the faculties of Vāsudēva who is in essence the embodiment of all knowledge (Jñāna-svarūpi). The first form assumed by this Supreme Soul is a pacific one, with only two arms and a single face; the colour of this form of Vishnu is pure crystal

white; His body is as resplendent as a crore of suns, moons and fires, all put together, and is adorned with the kirīta, hāra, kēyūra and vanamālā. This manner of manifestation of Vāsudēva can be conceived and comprehended only by the minds of yogins. From out of this form is derived Para-Vāsudēva, who possesses four hands in which he carries padma—the emblem of creation, chakra—the emblem of protection, śankha-that of salvation, gadā-that of destruction. The complexion of Para-Vasudeva has the lustrous blue colour of the peacock; he is to be clad in yellow garments and adorned with the kirīta, kēyūra and other ornaments. This Para-Vāsudēva is the deity who is responsible for all the cosmic functions of the Creator. Later on Para-Vāsudēva assumes a form with four faces; this latter form in its turn breaks up into two as Nārāyana and Vāsudēva. Of these Nārāyana, is dark in colour as the rain-cloud and Vāsudēva, crystal white. From this last Vāsudēva just mentioned comes forth Samkarshana; from Samkarshana comes forth Pradyumna; and from Pradyumna, Aniruddha. Every one of these four forms is possessed of four arms. Vāsudēva among them possesses all the six attributes, namely, wisdom (jñāna), energy (śakti), sovereignty (aiśvarya),

strength (bala), brightness (tējas) and heroism (vīrya), and is free from all evil (nirdosha). Samkarshana possesses more of jñāna and less of the other five attributes, while in Pradyumna śakti or bala is dominant: Aniruddha is endowed with the preponderance of aiśvarya. From out of these four forms of the Lord others came into being. From Vāsudēva came forth Kēśava, Nārāvana and Mādhava: from Samkarshana came forth Govinda, Vishnu and Madhusūdana; from Pradyumna came forth Trivikrama, Vāmana and Śrīdhara; and from Aniruddha came forth Hrishîkēśa, Padmanābha and Dāmodara. Such is the evolution of these twelve different divine powers. The deities Vasudeva Samkarshana, Pradyumna and Aniruddha, from whom the above mentioned evolution took place, themselves assumed secondary forms respectively known also as Vāsudēva, Samkarshana, Pradyumna and Aniruddha: from these secondary deities came forth Purushōttama, Adhōkshaja, Narasimha and Achyuta respectively: from Purushottama came forth Janārdana, Upēndra, Hari and Kṛishṇa. Thus, according to the Brihad-brahma-samhita, did these twenty-four forms (Mūrtis) of Vishņu come into existence.

Of these twenty-four Mūrtis of Vishņu some are considered to be fit for worship by certain

classes of votaries, and others by other classes. The Rupamandana states that happiness comes to Brāhmans by worshipping Kēśava, Nārāyana, Mādhava and Madhusūdana. When worshipped by Kshatriyas Madhusūdana and Vishnu bestow on them all good, while the Vaisyas obtain their good by adoring Trivikrama and Vāmana. To the Śūdra the worship of Śrīdharā is considered to be specially beneficial. The god who confers blessings on the cobbler, the washerman, the dancer, the hunter, the varata and the Medabhilla, is Hrishikēśa. Padmanābha is particularly the god of the potter, the petty merchant, the harlot, the oil-monger, the vendor of liquors and such others. The yati (mendicant ascetic) and the brahmachāri (student anchorite) should offer their worship to Dāmōdara. The triple god Hari-Hara-Pitāmaha, who is the same as Dattātrēya, Narasimha, Vāmana and Varāha may well be worshipped by all, and they bestow their blessings on all alike.

Among these twenty-four forms of Vīshņu, those of Vāsudēva, Samkarshana, Pradyumna and Aniruddha are considered to be of special importance for the reason that they make up the Śakti-maya-vyūha; and much has therefore been written about them. Evidently for the same

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reason, the Vaikhānasāgama considers these forms of Vishnu to be very much higher than even the ten avatāras.

Now, in regard to the image of Vāsudēva, it has to be observed that Vāsudēva is invariably looked upon in two aspects, a human and a purely divine aspect. Krishna, incarnated as the son of Vāsudēva, is the human Vāsudēva or Mānusha-Vāsudēva; and Vāsudēva, conceived as the one God, in whom all things in the universe live, move and have their being and who is at the same time indwelling in all the beings in the universe, is the supreme Vāsudēva or Para-Vāsudēva. is laid down that the image of Mānusha-Vāsudēva should be in Manusha-Vasu-

deva. accordance with the madhyama-

daša-tāla measure of 120 angulas; it should have only two hands carrying the sankha and the chakra. On the right there should be the goddess Rukmini and to her right there should be Balarama wielding the plough (hala) and Musala. To the right of Balarama there should be Pradyumna carrying in the right hand the sword and the left hand being made to rest upon the waist in the katyavalambita pose. On the right of Pradyumna, there should be the four faced Brahmā, with four arms. A little to the left of Manusha-

Vāsudēva, there should be Aniruddha carrying the sword and the shield; and on his right there should be Sāmba,* with the right hand in the abhaya pose and with a stick in the left hand. The figure of Garuḍa should be on the left of Sāmba. All these images belonging to this group should be worked out in the standing posture. The kautuka-bēra of Mānusha-Vāsudēva may be either according to the description given above, or it may be an ordinary four-armed image of Vishnu. The image of Daivika-Vāsudēva

should be seated on a *simhāsana*, with Śrīdēvi aud Bhūmidēvī on the right and the left; it should

have four arms. In the upper right hand Para-Vāsudēva should hold the chakra, in the lower right hand, the padma; in the upper left hand, the śankha; and the lower left hand, the gadā. On the right and left there should be the images of the gods mentioned above in association with Mānusha-Vāsudēva. In addition to them there should be by the side of Balarāma the standing image of his consort Rēvatī-dēvī; on the left of Aniruddha, his consort Ushā; on the side of Pradyumna, his consort Rōhinī; and on the side

^{*} Some manuscripts have Śāmba instead of Sāmba.

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of Sāmba, his consort Indukarī. Such is the description of Para-Vāsudēva given in the Vai-khānasāgama.

Para-Vāsudēva might, according to the Agnipurāṇa, also be sculptured as a standing image. In this case there should be on either side the goddesses Śrī and Pushṭi, carrying respectively a padma and a vīṇa. The figures of these goddesses should not reach a higher level than the hip of Vāsudēva. In the prabhāmaṇḍala, ornamented with the figures of elephants and other animals, two flying figures, representing two Vidyādharas, carrying each a flower garland, should be sculptured. The pīṭha on which Vāsudēva and the Dēvis stand should be made to have the brilliance of gold. (See fig. 150, p. 207, of V. A. Smith's History of Fine Arts in India and Ceylon.)

There is another description of Para-Vāsudēva given in the Vishmudharmōttara. The image of this Vāsudēva should according to this authority, have one face and four arms; it should have great beauty and a fine appearance; it should be of the dark blue colour of the cloud, should be adorned with all the various ornaments, and be clad in yellow garments. From his neck, resembling, in its round contour, the śankha, necklaces of

excellent workmanship and the vana-mālā should be suspended so as to reach the knees. The cloth tied round the loins should descend as far down as the knees. Kundalas should adorn his beautiful pendant ears, and reflect their lustre on the neck. On the arms should be worn the angada and the kēyūra; and on the chest, there should be the jewel kaustuhha. The head should be covered with a kirīta; and behind it there should be the śiraśchakra in the form of a well-shaped lotus. The arms of Vāsudēva should be long and well formed; and the fingers of the hands should be tipped with nails dyed red. In one of the right hands of Vāsudēva there should be a full-blown lotus, and in one of the left hands the sankha in its natural form. To his right should stand the personified form of gadā as a goddess with slender waist, a large hip and a very pretty appearance. should possess two bright, playful eyes and be bedecked with numerous ornaments. She should hold a chamara in one of her hands; and the other right hand of Vāsudēva should be made to rest upon her head.

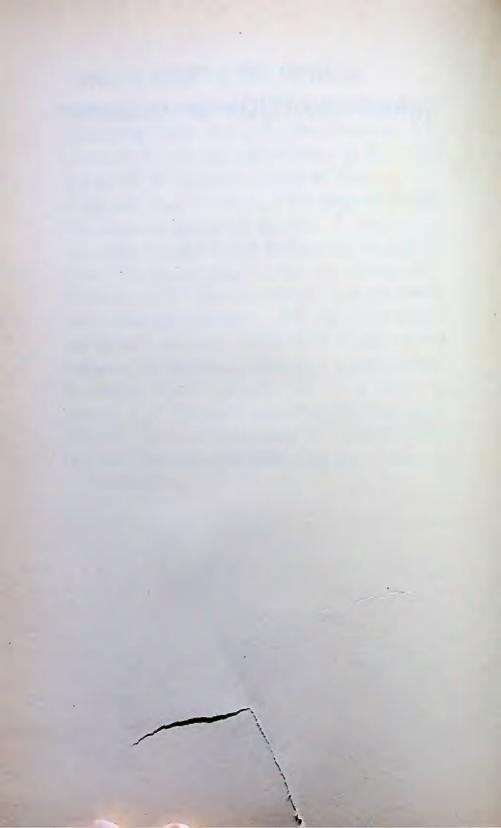
The goddess Bhūmi, with a gracefully protuberant belly marked with three gentle folds, should be made to stand between the legs of Vāsudēva and embrace them with her arms. The legs

of Vāsudēva should be kept apart by a distance of about a foot, and the right leg should be a little in front of the left. On the left side of Vāsudēva should stand the personified figure of chakra—a male figure with a big, hanging belly and round wide open eyes. This figure also should be adorned with various ornaments, should hold a chāmara in the hand, and be shown to evince a desire to be ever gazing in adoration at his Lord. The left hand of Vāsudēva, other than the one holding the śankha, should be placed upon this personified figure of chakra.

In illustration of the twenty-four Mūrtis of Vishņu there are six pictures given, all of which represent images found in the Chennakēśavasvāmin temple at Bēlūr in the Native State of Mysore. They are of Kēśava, Mādhava, Gōvinda, Madhusūdana, Hari and Śrī-Kṛishṇa respectively. Of these, the first image, that of Kēśava is one of the very best specimens of the Hoysaļa school of sculpture, and is in an excellent state of preservation. It was set up by Śāntaladēvī, the chief queen of Vishṇuvarddhanadēva of the Hoysaļa dynasty, in the Kappē-Chennigarāya shrine in the Chennakēśavasvāmin temple. On the base of this image, and in the front tier running just over the head of Garuḍa, is a single-line inscription in

Sanskrit written distinctly in Kannada characters, mentioning that that god Chennakeśava, who brings peace to all the created beings in the world. was set up by Śāntidēvī, queen of Vishņu. image now goes by the popular name of Kappe-Chennigarāya, and is not in pūja. In the prabhāvali might be noticed, with the help of a magnifying glass, the sculpturing of the ten avatāras of Vishnu as also of the eight dik-pālas or the guardians of the cardinal points. The other five images are found sculptured on the walls of the central shrine of Chennakēśavasvāmin in the same temple. It may be noticed that the first five of these six figures wear the makara-kundala, the last alone has the ratna-kundala given to it. All the images are well executed, and bear evidence of trained workmanship.

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Purusha. The position allotted for the image should be so placed as to be facing the east. The colour of this image should be white and that of its garment yellow. It should have on its sides the images of Śrīdēvī and Mēdinīdēvī respectively.

Kapila is said to be the form assumed by the divine Pradyumna when he became free from the influence of all worldly desires. The image of Kapila should have a beard; it should be seated upon the padmāsana; near him there should be the vessel kamandalu such as the one used by sannyāsins. One of the hands should be placed in front on the crossed legs. The eyes should be closed indicating dhyāna or meditation. There should be the jaṭā-maṇḍala

round the head; and the shoulders should be high showing that Kapila was a great adept in controlling the breath. The feet of the image of Kapila should be marked with lines resembling the outline of the lotus. The figure ought to be draped in deerskin and must bear the yajñōpavīta. This Kapila is generally identified with Kapila, the founder of the Sānkhya philosophy. The Vaikhānasāgama gives a somewhat different description of Kapila. Being classed as an āvaraṇadēvatā, the image of Kapila is allotted a place in the south-east corner of the first avarana. Kapila is here said to be an embodiment of the Vēdas and is to be a seated image facing the east, and having eight arms. the four hands on the right side one is to be in the abhaya pose and the other three are to carry the chakra, the khadga and the hala; one of the left hands is to be resting on the hip in the katyavalambita pose and the other three should carry the śankha, the pāśa, and the danda. The colour of the garment of Kapila should be red. On the sides of Kapila should stand the images of Gayatri and Sāvitrī respectively.

Yajñamūrti or Yajñēśa is another minor Yajnamurti or avatāra of Vishņu mentioned in the Śrī-Bhāgavata. He is looked upon as an āvara nadēvatā by the Vaikhānasāgama,

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according to which his place is in the south-west corner of the first āvaraṇa. His image must be made to face the west. The image of Yajñēśa should have two heads, seven hands, and four horns.* The colour of the body of this image should be that of molten gold. The hands should

^{*} Yajña is described in the Rigvēda as a bull having four horns, three legs, two heads and seven hands. The author of the Nirukta explains the above thus: the four horns mentioned in the Rik stand for the four Vēdas; the three legs for the three savanas, namely the prātassavana, the madhyandinasavana and the tritivasavana; the two heads for the ishtis, the prāyanīya-ishti and the udayanīya-ishti; and the seven hands for the seven chhandas or mantras. This bull, Yajña, according to the Rik referred to above, is said to be tied up by three ropes and is bellowing; the great god, Yajña represented as a bull, is also said to have entered into the bodies of men. The Nirukta explains the three fold binding of the bull as its association with the mantras, the brahmanas and the kalpasūtras; the bellowing of the bull is said to be the praising the gods in sacrifices with the mantras of the Rigveda, making offerings with the Mantras of the Yajurveda and praying to them with the mantras of the Samaveda. The god Yajña is said to have entered men for the purpose of making them offer sacrifices. Brāhmaņas should employ this mantra when they make offerings to the fire in the morning and the evening.

carry the śankha, the chakra, the ājya-pātra, the sruk and the sruva, and the juhu, which last, is a laddle used in pouring ghee into the sacred fire in sacrifices. Yajñēśa should have three legs and be adorned with various ornaments. On the right and left of this manifestation of Vishnu the goddesses Svāhā and Svadhā should be made respectively to stand.

The Vishnudharmottara contains a description of the image of Vyāsa. It is said there that it should be slender, of black complexion and wearing dark brown jaṭās. On his side there should be his four well-known disciples, Sumantu, Jaimini, Paila and Vaiśampāyana.

has been incorporated in the description of the image of Yajñamurti.

"चत्वारि शङ्का त्रयो अस्य पादा द्वे शीर्षे सप्त हस्तासो अस्य । त्रिधा बद्धो वृषभो रोखीति महो देवो मत्त्याँ आविवेश ॥"

चत्वारि श्वज्ञेति वेदा वा एत उक्तास्त्रयो अस्य पादा इति सवरानि त्रीणि द्रेशीर्षे प्रायणीयोदयनीये सप्तहस्तासः सप्तच्छन्दांसि त्रिधाबद्धः त्रेधा बद्धो मन्त्रब्राह्मणकल्पैर्यघमो रोरवीति रोरवणमस्य सवनक्रमेण ऋग्मिर्यज्ञार्भि-स्सामिर्यदेनस्रग्निश्चंसन्ति यज्जिर्मियंजन्ति सामिभस्स्तुवन्ति महोदेव इत्येष हि महान्देवो यद्यज्ञो मत्त्यो आविवेशेत्येष हि मनुष्यानाविशति यजनाय तस्योत्तराभूयसे निर्वचनाय ॥

(निरुक्ते १३ शाध्याये १ मपादे ७ मखण्डे).

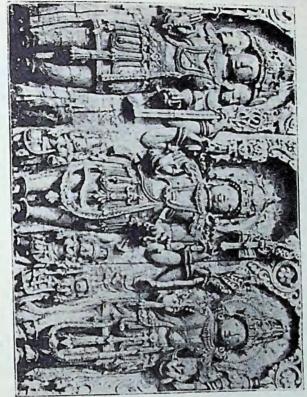
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The same authority Vishnudharmottara says that Dhanvantrin should be sculptured as a handsome person carrying in both the hands vessels containing amrita, that is, the ambrosia of the gods.

As already mentioned, Dattatreva is one of the minor avatāras of Vishnu. Dattatreya. The story of his birth and life is given in detail in the Markandeya-purana. There was a certain Brāhmana, a Kauśika, in the city of Pratishthana, who was suffering from leprosy. His wife served him nevertheless as if he was a deity. Once it so happened that the sage Ani-Mandavya became annoyed with this leprous Kauśika and uttered a curse that he should die before the next sunrise. Thereupon his chaste, faithful and devoted wife, relying upon the power of her chastity, ordered the sun not to rise; and for days the sun did not rise. The gods became frightened at this and approached Anasūyā, the famous wife of Atri, and requested her to pacify the wife of the leprous Kausika and make the sun rise from day to day as usual. She agreed to do as desired, and went to the Kausika's house. There she was received by his wife with all the due rites of hospitality and was asked the purpose of her most welcome visit. On being

told that the object of her visit was to allow the sun to rise as before from day to day, she said that she would gladly do so, provided that thereby the threatened death does not befall her lord and master. On being assured of this, she allowed the sun to rise; and he rose. Her husband, however, fell down as if dead, but was immediately revived by Anasūyā and made healthy, strong and beauti-The gods became pleased at this, and asked the worthy and honourable wife of the revived and rejuvinated Kausika to receive a boon at their hands, to which she readily agreed. And the boon she wanted was that Brahmā, Vishnu and Siva-the gods of the Hindu trinity-should be born as her sons. They were so born; and Dattātrēya was the incarnation of Vishnu. He became in his life famous as an ascetic and great yōgin, and is even now considered to be worthy of worship as a god.

There are three different ways in which Dattātrēya is represented in sculptures. The first manner of representation is to have Brahmā, Vishņu and Šiva sculptured so as to be standing side by side. These images are very similar to the ordinary images of these gods. Fig. 1, Pl. LXXII is a photograph of Dattātrēya sculptured on a wall of the Hoysaļēśvara temple at Haļēbīdu.



(Fig. 1.) Hari-Hara-Pitāmaha: Stone: Halēbīḍu.



(Fig. 2.) Dattātrēya : Stone : Ajmere.

PLATE LXXIII.



Dattātrēya: Stone: Bādāmī,

Here the figure of Brahmā is seen to carry in its upper right hand the sruk and the sruva, in the lower right hand the akshamālā, in the upper left hand the pāśa and in the lower left hand the kamandalu. The figure of Siva carries the śūla and damaru in the two back hands and the akshamālā and the pustaka in the front two hands. The figure of Vishnu holds in its four hands the padma. the gada, the chakra and the śankha. The figures of Siva and Vishnu are each associated with a Dēvī; but Brahmā has no goddess by his side. This first variety of the representation of Dattatrēva is given a somewhat novel turn in the figure which is reproduced on Pl. LXXIV. Here the three deities are each seated respectively on a padmāsana supported on swans, on the Garuda and on the bull forming their distinctive vehicles. Brahmā is seated in the posture known as the utkuțikāsana, his middle face has a beard and his two crossed legs are supported by the yoga-patta, which is a broad ribbon passing tightly round the body and the legs. The right upper hand is broken; and it is not possible to make out what object it carried. In the other hands are seen the pustaka, Though the a kamandalu and an akshamala. upper and the lower right hands of Vishņu are also broken, it is easily made out that they held the



Hari-Hara-Pitāmaha: Stone: Ajmere, Rajaputana Museum.

gadā and the padma; the left hands carry the chakra and the śankha. Śiva's right hands are also broken off. It seems evident that the upper right hand held in it a śūla. It is difficult to find out what objects were in the left hands. Though so injured, this is a remarkable piece of sculpture belonging to the Rajputana Museum at Ajmere. The sculptor has executed his work in a very finished style and it is almost perfect in every detail.

The second manner in which Dattatreva is sculptured is as Vishnu in the yoga posture, and his triple nature is indicated by the lanchhanas, the characteristic emblems, the swan, the Garuda and the bull, of the three gods Brahma, Vishnu and Siva, being carved on the pedestal, which is a padmāsana. In the photograph of Dattātrēya reproduced on Pl. LXXIII, the figure of Vishnu may be seen to have a jațā-makuṭa on the head, and a few jatas or ropes of matted hair also shown to be hanging down from it. The chakra and the śankha are in two of the hands, while his other two hands rest upon the crossed legs in the yoga-mudra pose. On the prabhāvaļi the ten avatāras of Vishņu are carved. It may also be noted that in the right ear Dattātrēya wears a sarpa-kuṇḍala, which is characteristic of Siva, and in the left ear the makara-kundala, characteristic of Vishnu. This

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piece of sculpture belongs to Bādāmi and may well be assigned to the later Chālukya period. It is a remarkably well finished piece of sculpture and is very pleasing in its effect in exhibiting the philosophic peace and calmness which it seems to have been specially intended to convey.

Fig. 2, Pl. LXXII, is another illustration of the same variety as the above, but here the image is a standing one. It carries in its hands the śūla, the chakra, the kamanḍalu and perhaps the akshamālā. It may be noticed that the padma, the Garuda and the bull, the characteristic emblems of Brahmā, Vishņu and Śiva respectively, are carved on the pedestal. On either side stand a few figures which appear to be some devotees.

The third way, which is evidently a more modern way, in which Dattatreya is represented is as a human being with three heads and four arms, and as attended by four dogs of different colours, said to represent the four Vedas, and also by a bull.

It may be said here that the Vishņu-dharmōttara lays down that Dattātrēya should be sculptured almost exactly like Vālmīki. The Rūpamaṇḍana gives the description of Dattātrēya under the name of Hari-Hara-Pitāmaha. Accord-



Vaikuņțhanātha: Stone: Bādāmi.

Pitāmaha should have four faces, six hands, and a single body made to stand on a pīṭha. The right hands should carry the akshamālā, the triśūla, and the gadā, while the left hands should be made to hold the kamaṇḍalu, the khaṭvāṇga and the chakra. We can easily recognise in these six articles carried in the hands of Hari-Hara-Pitāmaha, that the akshamālā and the kamaṇḍalu are emblematic of Brahmā, the chakra and the gadā of Vishṇu, and the triśūla and the khaṭvāṇga of Śiva. The idea evidently is that Dattātrēya is an incarnation of all the three deities of the Hindu trinity, although in a special sense he is an incarnation of Vishṇu in particular.

Vaikuntha or Vaikunthanātha should have four faces and eight hands, and be seated upon the mythical kite Garuḍa. In the right hands, the gadā, the khaḍga, the bāṇa and the chakra should be held; and in the left hands, the śaṅkha, the khēṭaka, the dhanus and the padma. Of the four faces, the front one facing the east should be that of a man, the one to the south should be that of Narasimha, the one to the west that of a woman, and the face to the north should be that of Varāha. (See Pl. LXXV.)

This image of Vishnu is almost similar to that of Vaikuntha described above: Trailokyamohana. it should also have four faces and be made to ride on the back of Garuda. But the number of hands are to be sixteen; in six of the right hands are to be placed respectively the gada. the chakra, the ankuśa, the bana, the śakti and the chakra (?); the seventh right hand is to be in the varada pose; in seven of the left hands should be placed similarly the mudgara, the pasa, the dhanus, the sankha, the padma, the kamandalu and the śringa (a horn); the remaining right hand and left hand are to be held in the yoga-mudra pose. The faces should be in order those of a man, of Narasimha, of Varaha and of Kapila.

Ananta has several forms and is conceived to be endowed with almost all the divine powers (śaktis). The image of this deity should have twelve hands and four faces, and should be seated upon Garuḍa. One of the right hands should be in the varada pose, and the remaining five should carry the gadā, the khaḍga, the chakra, the vajra and the aṅkuśa; in the left hands should be held the śaṅkha, the khēṭaka, the dhanus, the padma, the daṇḍa and the pāśa. The image of Vishṇu conceived as the Infinite Being should not be confounded with the

serpent Ananta, forming an accessory to certain Vishnu images.

This conception of Vishnu should also have four faces, which are to be the Visvarupa. same as in the case of Vaikunthanātha; and Viśvarūpa also should be made to ride upon Garuda. The image of Viśvarupa should have twenty arms; one right hand and the corresponding left hand should be held outstretched as patāka-hasta; another of the right hands and its corresponding left hand should be in the yogamudra pose. In seven of the remaining right hands should be held respectively the hala, the śankha, the vajra, the ankuśa, the bana, the chakra and a lime fruit, and the tenth right hand should be in the varada pose. In the left hands should be held the danda, the pasa, the gada, the khadga, the padma, the śringa, the musala and the Akshamālā.

As the name indicates, Lakshmī-Nārāyaṇa is

Lakshmi-NaraVishṇu as Nārāyaṇa in the company of the goddess Lakshmī. The
goddess is generally on the left of the god. The
right hand of the goddess should be thrown round
the neck of Nārāyaṇa, whose left hand in turn
should be made to embrace the goddess round her
waist. In her left hand Lakshmī should hold a

of Siddhi, decorated with ornaments, should stand near Lakshmi and Nārāyaṇa with a chāmara in her hand. Below and slightly to the right should be the image of Garuḍa. The Āyudha-purushas representing the śankha and chakra should also be made to stand by the side of Vishṇu. In front there should be seated the two upāsakas or worshippers consisting of Brahmā and Śiva with their hands in the required añjali pose. The former of these divine worshippers of Vishṇu should wear a broad belt round the waist, and the latter should wear the yōga-paṭṭa and carry a skull. Such is the Lakshmī-Nārāyaṇa group of images as described in Sanskrit authorities.

The illustration of Lakshmī-Nārāyaṇa given here (Pl. LXXVI) represents a piece of sculpture found in the Kappe-Chenigarāya's temple at Bēlūr. Here Vishṇu has his consort Lakshmī seated on the left side of his lap and is, with his lower left hand, embracing Lakshmī. Instead of the weapons being represented by their personified forms, as required by the Viśvakarma-śāstra, they are worked out as actual weapons. The goddess Siddhi, wearing all her ornaments, stands with a chāmara in hand, to the left of Lakshmī-Nārāyaṇa. There is also another female figure holding a sword and a



Lakshmī-Nārāyaṇa: Stone: Bēlūr.

shield in her hands, and a highly ornamented vessel, whose significance is not quite clear.

In the Devi-Bhagavata it is stated that a Rākshasa named Hayagrīva, hav-Havagriva. ing received boons similar to those received by Hiranyakasipu, that he should not be assailable by man or beast, began to give trouble to the gods. The gods thereupon went to the Devi and implored her aid. This all-powerful goddess directed them to go to Vishnu and request him to be born upon earth with the face of a horse and the body of a man and kill the Rākshasa. gods prayed to Vishnu accordingly; and pleased with their prayer, Vishnu became incarnated in a form, half-horse and half-man and hence known as Hayagrīva, and destroyed the Rākshasa Hayagrīva. The god Hayagrīva is looked upon as the god of learning; his functions are similar to those which are attributed to the goddess Sarasvati. *

The Vishnudharmottara gives the following description of the image of Hayagrīva. The feet of Hayagrīva should be placed in the outstretched palms of the goddess of Earth. The complexion of Hayagrīva should be white and the colour of

ज्ञानानन्दमयन्देवं निर्मलस्फिटिकाकृतिं । आधारं सर्वविद्यानां
 ह्यप्रीवं उपास्महे ॥



Hayagrīva: Stone: Nuggeballi.

the cloth worn should be blue. Hayagriva should have the face of a horse and possess eight arms; in four of the hands he should carry the śankha, the chakra, the gadā, and the padma respectively. The remaining four hands should be placed upon the heads of the personified forms of the four Vēdas. The figure of Hayagrīva should be duly adorned with ornaments. This aspect of Vishnu is believed to be specially related to Samkarshana in the Śakti-maya-vyūha.

The illustration of Hayagrīva given on Pl. LXXVII is the representation of an image found in the temple at Nuggehalli. The label engraved below the image informs us that it was sculptured by Malitamma. The other short inscription on the pedestal tells us that the figure is that of Hayagrīva. As required by the Sanskrit authorities the figure has eight hands; but they all carry the gadā, bāṇa, chakra, khaḍga, śankha, khāṭaka, dhanus, and padma respectively. Below the feet of Hayagrīva is shown, as lying in an abject condition, a Rākshasa carrying a sword and a shield, who, of course, is the Hayagrīva Rākshasa defeated and thrown down.

Adimurti is a seated figure, sitting upon the serpent Adisesha, with the right leg hanging and the left one folded and resting upon the seat. The colour of the

figure is coral-red; it is decorated with all ornaments. The image has four hands. One of the right hands rests upon the seat, and a left hand is stretched out upon the left knee. The remaining two hands carry the chakra and the śańkha. The hood of Ādiśēsha may have either five or seven heads and it should be so sculptured as to hide slightly the kirīṭa of the image. On the right side the sage Bhṛigu, and on the left the sage Markaṇḍēya, are figured as kneeling on one knee. The figures of Brahmā and Śiva are shown in a prayerful attitude on the right and left respectively of Ādimūrti.

The illustration on Pl. LXXVIII, is the reproduction of the photograph of an image of Ādimūrti to be found in the temple at Nuggehaļļi. In this piece of sculpture Ādimūrti is seen seated on the serpent Ādiśēsha under a tree. The hood of Ādiśēsha has seven heads and its body is coiled into three turns. Ādimūrti has his left leg folded and resting upon the seat and his left front hand is stretched out on the left knee. The right leg of the image is let down hanging and the right front hand is seen resting upon the serpent seat. The śankha and the chakra are held in the left and right back hands respectively. Below the seat and on the right is the figure of Garuḍa in the



Ādimūrti: Stone: Nuggehalli.

ālīḍhāsana posture with its hands folded in the anjali pose. On the left are the figures of Brahmā and Śiva also standing in reverential attitude. There is another figure in front of those of Brahmā and Śiva; its head is broken and in its present condition it is difficult to guess as to whom it represents. The figure of Ādimūrti is decorated with all ornaments which are carved in a very elaborate manner. Under the seat is an inscription which informs us that the image was sculptured by Baichōja of Nandi already mentioned.

This aspect of Vishnu is the one conceived to be assumed by him at the end Jalasayin. of the maha-pralaya or the great deluge of universal dissolution. The Jalasayin is an image of Vishnu shown to be lying in the midst of waters, resting on the Adiśesha, his serpentcouch. The top of the head of Vishnu is difficult of discernment on account of the excess of lustre proceeding from the jewels on the heads of Adisesha. In reclining upon the serpent, threefourths of the body of Vishnu is made to lie flat upon it, and the remaining fourth towards the head is slightly lifted up and inclined. One leg of this image of Vishnu rests upon the lap of Lakshmi and the other is somewhat bent and then



Jalasayin: Stone: Hajebidu.

thrown upon the other leg. One arm of Jalasavin is stretched along the body so as to make the hand reach the navel, while the other corresponding to it supports the head; two other hands grasp the santana-manjari. On the lotus sprung from the navel of Vishnu is seated Brahma, the creating god, and adhering to its stalk are the two demons Madhu and Kaitabha. The personified weapons of Vishnu are all shown on Adiśēsha surrounding the figure of Vishnu. In some instances the figures of the ten avatāras of Vishņu are required to be carved above the reclining figure of Vishnu-Jalaśayin. It is interesting to compare this conception of God brooding upon the waters of the ocean of chaos at the time of universal dissolution with that of Vata-patra-śayin, the infant god floating on a banyan leaf in the chaotic waters of the dissolved cosmos, assuring, as it were, that the dissolution of the cosmos is in fact the infancy of its evolution.

The drawing of Jalaśāyin on Pl. LXXIX, is that of the image of this god found in the central shrine of the Vishņu temple found in the middle of the village of Halēbīdu. In this it may be noticed that Lakshmī is, as required in the Sanskrit authorities, seated near the feet of Vishņu, while what appears to be the figure of Bhūmidēvī is seen

seated near the head. One of the left hands of Jalaśāyin is held in the kataka pose. The weapons are not represented in this case as their personifications, but are treated as actual weapons. corner near the head of Vishnu is a small figure seated with crossed legs; it appears to represent the sage Mārkandēya, who is reputed to be immortal even at the time of the deluge. Above the figure of the reclining Jalasayin are sculptured the ten avatāras of Vishnu as described in the Rūpamandana*; it is interesting to note that the avatāras, Matsya and Kūrma, are represented by a fish and a tortoise respectively, and the incarnation of Buddha is shown as a Dhyani-Buddha and the Kalkvāvatāra is shown as a man riding a horse. Near the foot of Vishnu stands what is evidently the figure of Garuda with hands held in the anjali pose.

Dharma is one of the minor avatāras of Vishņu. It is said in the Brihad-dharma-purāņa that Brahmā, as soon as he created the universe, was looking for some one to protect it. Then there sprang from his right side a Being who wore kuṇḍalas in his ear, a garland of white flowers round his neck and white sandal paste on his body; he had four legs

^{*} दशावतारसंयुक्तस्याप्यो जलशयोऽयवा । (Rupamandana)

and resembled a bull. He was called Dharma. Brahmā called Dharma and asked him to be his eldest son and protect the universe created by himself. Dharma is said to have possessed four legs in the Kritayuga, three in the Trētāyuga, two in the Dvaparayuga and only one in the Kali or the present yuga. The limbs of Dharma are said to be satya, (truthfulness), dayā (mercy), śānti (peacefulness) and ahimsa (kindness). The Sanskrit word vrisha means dharma as also a bull, a fact which seems to have induced the imaginative Hindu to associate Dharma with a bull. According to the Aditya-purāna the figure of Dharma should be white in colour and have four faces, four arms and four legs, be clothed in white garments and be adorned with all ornaments, should carry in one of the right hands the akshamālā, the other right hand being made to rest upon the head of the personified form of vyavasāya (industry). One of the left hands should keep a pustaka and the remaining left hand should carry a lotus and placed on the head of a good looking bull.

The story of Vishņu delivering Gajēndra, the Varadaraja or lord of elephants, from the grip of a crocodile is given in the Bhāgavata-purāṇa. In the garden of Ritumat, on the mountain Trikūṭa, which is surrounded

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by the ocean of milk, there is a tank, to which Gajendra, the lord of the elephants, repaired one day to allay its thirst. As soon as it got down into the water, a crocodile caught hold of one of the legs of the elephant. For a long time the elephant struggled to liberate itself from the crocodile, but was unsuccessful. At last, with a lotus flower in its trunk it began to praise Vishnu and so besought his help. Pleased with the prayers of the elephant, Vishnu, riding upon the shoulders of Garuda, appeared on the scene at once and killed the crocodile with his chakra and saved Gajendra. It is said that Gajendra was a Pandya king named Indradyumna in his former birth, and became an elephant on account of a curse which was pronounced against him by Agastya, to whom the king did not pay sufficient respect at the time the sage came to see him. This king became free now of his elephantine condition of existence through the touch of Vishnu; and as a reward for his good deeds in the previous birth, he was received by Vishnu to be one of his pārishadas or body-guards. The crocodile was in reality a gandharva named Hūhū in its past birth, and had been cursed by the sage Dēvala to become a crocodile. Varadarāja means King among Boon-bestowers; and Vishnu is so called because he saved and bestowed boons

upon Gajēndra. As a deliverer of Gajēndra, Vishnu is praised in several places in the Divya-prabandha of the Śrivaishnava saints of Southern India and the temple of Varadarāja at Kāñchi is one of the most famous Vaishnava temples in the Madras Presidency. Sculptures of this deity are common enough in this Southern Presidency. Fig. 1. Pl. LXXX is from the Mysore State. Here Vishnu is seen riding on the shoulders of Garuda, with the chakra in his back right hand, which is lifted up, the sankha in the back left hand, the padma in the front left hand, and the gada in the front right hand. The uplifted hand is supposed to be in the act of hurling the chakra against the crocodile which has caught hold of the leg of the elephant Gajendra. The feet of Vishnu rest upon the opened out palms of the hands of Garuda. Below Garuda is to be found the afflicted Gajendra praying to Vishnu with its trunk carrying a lotus in it and kept uplifted. The figure of the crocodile is seen apprehending with its powerful teeth the leg of Gajendra. On its back is seen sculptured the chakra of Vishnu and a human figure seated with crossed-legs and with the hands in the anjali pose. The chakra is sculptured on the back of the crocodile to convey the idea that it has killed the crocodile and that the human figure represents the



(Fig. 1.) Kari-Varada: Stone: Mysore Province.



(Fig. 2.) Varadarāja: Stone: Dāḍikkombu.

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Gandharva who was relieved from his existence as a crocodile. The water of the tank is shown in the conventional way by means of wavy lines.

The second figure on the same plate represents a piece of sculpture to be found in the Varadarājasvāmin temple at Dāḍikkombu. In this the figure of Gajēndra and the crocodile are not shown; Vishņu is seated upon Garuda, who is seated in the āliḍhāsana, and bearing in his palms the feet of Vishņu. The figure of Vishņu has here eight hands carrying respectively the chakra, sankha, gadā, khaḍgā, khēṭaka, dhanus, bāṇa and padma.

The temple of Varadarāja at Conjeevaram is one of the three important Vishņu temples of South India, the other two being those of Raṅganātha at Śrīraṅgam and Veṅkaṭēśa at Tirupati. Of the three temples above mentioned that of Raṅganātha is the most sacred to the Śrīvaishṇavas and is known to them by the distinguished name of 'the temple'. This temple appears to have come to occupy this foremost position on account of its great antiquity and historical association with famous Śrīvaishṇava teachers and saints. The god Raṅganātha is of the type of the Yōgaśayanamūrti already described.

The god Venkatēśa, who is better known to North Indian Hindus by the name Venkatesa. of Bālāji, has his temple on the top of the Tirupati hill. Various are the opinions regarding this deity: the Vaishnavas contend that the god is Vishnu: the Śaivas claim Venkatēśa to be Śiva, or Subrahmanya; while a third set of people think that the Tirupati temple was originally a Dēvī temple and was converted into a Vishņu temple at some later period. The doubt as to its being a Saiva or a Vaishnava temple appears to be of a long standing character, as it is evident from the fact that in the days of Ramanuja the Śaivas threatened to take possession of it and that Rāmānuja succeeded in retaining it for the Vaishnavas. The basis of the quarrel between these two Hindu sects appears to be due to the duplicate nature of the image itself, which is described by one of the early Śrīvaishnava saints as Harihara. In the famous Tamil epic, the Śilappadigāram, the deity on the hill at Vengadam, which is Tirupati, is definitely described as Vishnu, and all the inscriptions found on the walls of this temple uniformly declare it to be a Vaishnava shrine. The notion that it was originally a temple of Subrahmanya may be due to the fact that it is on a hill, a position peculiarly assigned to Subrahmanya in this part of the country. The image of Venkațēśa is even to this day that of Harihara, the right half, as usual, being that of Hara, that is, Śiva and the left half of Hari, that is, Vishņu; on the right forearm is to be seen the bhujunga-valaya or the bangle of snake, an ornament characteristic of Śiva. Venkaṭēśa is a standing image with four hands, the back two of which carry the śankha (?) and the chakra; the other right hand is held in the abhaya pose and the remaining left hand is made to rest upon the hip.

The most famous Vishnu temple of Western India is that of Pandharinatha or Pandharinatha Vithoba. The name of his goddess is Rukmābāyi. The following legend explains how Vithōbā or Vithala happened to appear in Pandharipura. A Brāhmaṇa named Puṇḍali started out on a pilgrimage to Benares with his wife and his aged parents. On the way he paid little or no attention to his old father and mother but was all attention to his wife. His conduct pained the parents very much at heart, and still they followed their son to Benares. One day the party halted on their way for the night at Pandharipura in the house of a Brāhmaṇa. There Puṇḍali noticed the deference shown by the host to his own parents and his host's superior filial feeling made Pundali go to



Viţihala and Rakhmābāyi.

bed with a depressed heart. On rising early in the morning, he noticed three very beautiful women doing domestic duties in the house of his Brahmana host; Pundali approached them and questioned them who they were. They replied that they were the river goddesses Ganga, Yamuna and Sarasvatī, who had come to the house of that excellent householder, the host of Pundali, and at the same time asking him not to approach them, because he was a sinner whose very presence they detested. Pundali immediately felt a shock of remorse for his past remissness in the matter of his duty towards his parents, gave up the idea of approaching by going to Benares the rivers Ganga, Yamunā and Sarasvatī, and set himself to serve his parents then and there in an ideal manner. Vishnu thereupon became pleased with the genuine devotion of Pundali to his parents, appeared before him and blessed him. It is this Vishnu, who so appeared, that is enshrined in the temple at Pandharipura.

The image of Viṭhōbā is about three feet in height and is made of stone. It is a standing figure with two hands. The feet rest firmly on the floor and there are no bends in the body; it belongs therefore to the samabhanga variety of images. The two hands rest upon the hips; the head is

adorned with a kirīṭa which is said to have a linga mark upon it. (See Pl. LXXXI.)

Equally famous with the temples of Ranganātha in the south and Vithōbā in Jagannatha. the west is that of Jagannātha in the east of peninsular India. This celebrated temple is situated at Puri and is visited by innumerable pilgrims from all parts of India. The temple of Jagannātha is believed to have belonged to the Buddhists at one time and to have been converted into a Vishnu temple at a later date. The image of Jagannatha is an ill-shaped log of wood with two big eyes marked on it rather prominently. Once in twelve years the log is renewed, the log being every time brought mysteriously from some unknown land. This is utilised for carving a new image of Jagannatha, in which some ancient relic is considered to be embedded. It is the insertion of this relic which sanctifies the new image. relic is believed by some to be a relic of Buddha. The Hindu conception is that it is Krishna, who is worshipped at Puri as Jagannātha or Lord of the World in company with his sister Subhadra.

It is said in the Māhabhārata that Arjuna

Nara-Narayana and Krishna were in one of their
former incarnations Nara and

Nārāyana, two rishis or sages who resided in

Badari on the Himalayas performing severe religious penances; they were possessed of divine powers and always lived and acted together. In the Vana-parvan it is stated by Siva that Nara and Nārāvana were the most supreme among men and that the world was being upheld by their power. The greatness of Nara and Nārāyana is brought out by the defeat inflicted by them on Dambodbhava as described in the *Udyōga-parvan*. Dambodbhava was once ruling as a universal sovereign and was full of conceit and of the pride of his own power. He learnt that on the heights of mount Gandhamadana there were two very great sages, Nara and Nārāyaṇa, who were invincible even to Indra. He wanted to put their greatness to test, went thither and challenged them to fight. They tried to avoid having to do anything with him by telling him that they had divested themselves of all earthly passion and were living in an atmosphere of spiritual peace. This answer did not satisfy Dambhodohava; he still insisted on their accepting his challenge. Then Nārāyana took a handful of grass and threw it against Dambodbhava, which rendered him at once weak and powerless. Nārāyana afterwards admonished him for his haughtiness and advised him to be humble in the future and to lead a

righteous life. Many such storics are told of them. They probably represent the inseparable association of love between the individual soul and the Supreme Soul, that is, between man and God. In the Bhīshma-parvan, Nārāyana is praised as the Being who forms the highest mystery, the highest existence, the highest Brahman and the highest renown. This Being is further said to be undecaying, undiscernible and eternal. This Being is hymned as the Purusha, but is not known. This Being is celebrated by Viśvakarman as the highest power, as the highest joy, as the highest truth. In the Santi-parvan, Nara and Nārāyana are concretely described thus: 'The most excellent rishis performing penance and of surpassing splendour, bearing the śrīvatsa mark, wearing a circle of matted hair, webfooted and web-armed, with the mark of the chakra on their feet, broad-chested, long-armed with four testicles, sixty teeth and eight grinders, with voices sonorous as the clouds, with beautiful countenances, broad foreheads, handsome brows, chins and noses, were beheld by Nārada'.

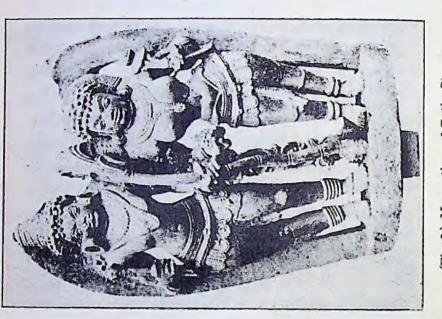
The manner in which the images of Nara and Nārāyaṇa are to be made is given in the Vishṇu-dharmōttara. It is stated therein that the image

of Nara should be of grass colour and have two heads; it should be made to look powerful. Nārāyaṇa should possess four arms and be of blue complexion. Both of them should be seated under a badara tree. They should be clad in kṛishṇājina (deer-skin) and wear the jaṭā-maṇḍalas. Or, they might be seated in a chariot having eight wheels, with their legs crossed.

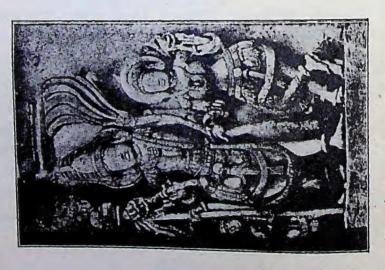
The image of Manmatha, who, as already stated, is indentical with the Pradyumna of the Śakti-maya-vyūha, should, according to the Silparatna,* be

^{*} वक्ष्ये मनसिजं देविमिश्चवापधरं सदा।
पश्चपुष्पमयान्वाणान्विश्राणं दक्षिणे करे॥
हरितं लोहितं वापि दिव्याभरणभूषितम्।
किंचिज्ञिटिलंस्थानपुष्पमालाभिरश्चितम्॥
पीतवस्त्रं वसानं च वसन्तेन समन्वितम्।
नानाकुसुमभूषेण कङ्केलीपत्रवाससा॥
दािडमीकर्णपूरेण कण्ठे वकुलमािलना।
परेकस्वर्णसाकाशैः (१) कृतशेखरशोभिना॥
पार्श्वे चाश्वमुखः कार्यो मकरध्वजधारकः।
प्रीतिर्दक्षिणभागेऽस्य भोजनोपस्करान्विता॥
वामशो रतिः कार्यो रन्तुकामा निरन्तरम्।
श्वास्त्रः तु सारसैर्युक्ता वापिका नन्दनं वनम्॥

made to carry a bow of sugar-cane in the left hand and to hold in the right hand five flowery arrows. The complexion of Manmatha should be either green or red; and his beautiful form should be adorned with appropriate ornaments and a closely knit garland of flowers. Vasantha, the personification of the spring season, should be standing on one side of Manmatha as his friend. He should be adorned with various kinds of flowers and dressed in the leaves of the asoka tree; he should have for his ear-rings two pomegranate flowers, and round his neck there should be a garland of the kesara flower. On the other side of Manmatha there should be the figure of his flag-bearer having the face of a horse carrying the makara banner; this flag-bearer is looked upon as the producer of the erotic feelings. Besides these two companions there should be on the right and left of Manmatha his two goddesses Priti and Rati translatable as Love and Delight. Of these the former should have in her possession various kinds of well seasoned and tasteful articles of food and the latter should appear to be anxiously looking forward to the company of her lord. There should also be by the side of Manmatha a soft bed placed near a canal associated with sārasa birds and running through a fine pleasure garden.



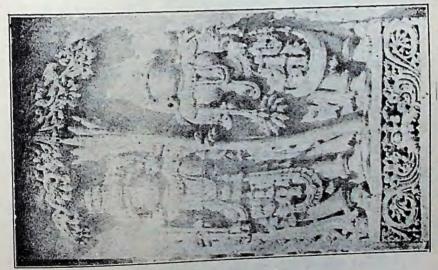
(Fig. 2.) Manmaths and Rati: Stone: Āņgūr.



(Fig. 1.) Manmatha and Rati: Stone: Hajēbīḍu.



(Fig. 2.) Manmatha: Stone: Tenkäśi.



(Fig. 1.) Manmatha and Rati: Stone: Nuggehalli.

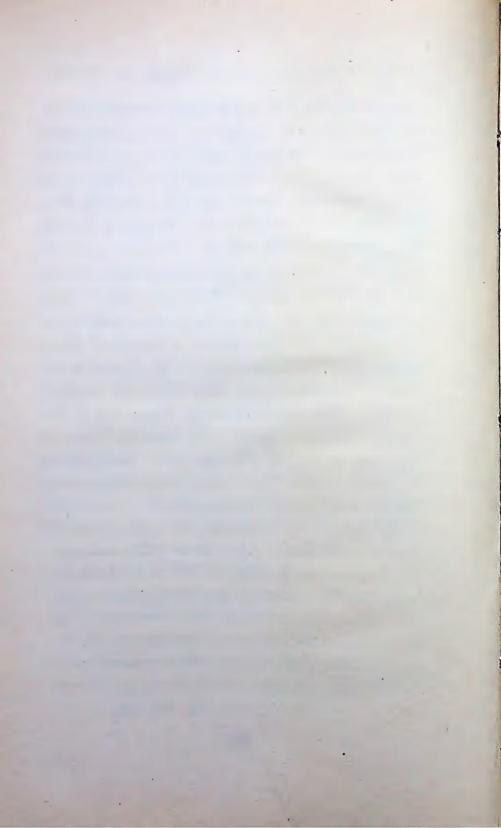
The Vishnudharmottara* gives, however, a different description of Manmatha. According to it, the image of Manmatha should have eight hands, four of which should be made to carry the sankha, chakra, dhanus and bāna, while the remaining four should be placed on the bosoms of his four highly beautiful consorts Rati, Prīti, Śakti and Mada-Śakti. His eyes should be expressive of thoughts of love. The emblem on his banner should be the fish shown as carrying in its mouth his five flowery arrows.

Four pictures of Rati and Manmatha are given on Pls. LXXXII and LXXXIII.

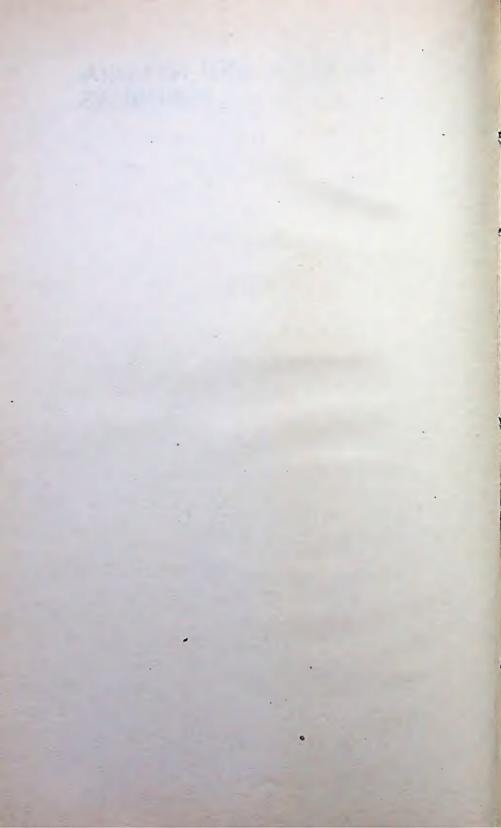
The images represented as figs. 1 and 2, Pl. LXXXII and fig. 1, Pl. LXXXIII belong to the same period, and are almost similar in their characteristics. The piece of sculpture represented as fig. 1 on Pl. LXXXII belongs to the Hoysalēśvara temple at Halēbīdu. In this Manmatha

^{*} कामदेवस्तु कर्तव्यो रूपेणाप्रातिमो भुवि । अष्टबाहुः प्रकर्तव्यश्सङ्कपद्मविभूषणः ॥ चापबाणकरश्चैव मदोदश्चितलोचनः । रितः प्रीतिस्तथा शक्तिमदशक्तिस्तथोज्वला ॥ चतस्रस्तस्य कर्तव्याः पत्न्यो रूपमनोहराः । चत्वारश्च करास्तस्य कार्या भार्यास्तनोपगाः ॥ केतुश्च मकरः कार्यः पश्चवाणमुखो महान् ।

is seen standing with a bow of sugar-cane in his left hand and an arrow of flowers in the right hand. To the left of Manmatha is the figure of his wife Rati holding a fruit in her right hand and a lotus in the left hand. On the right of Manmatha may be seen his standard-bearer holding with both his hands the banner peculiar to this Hindu god of love. It is worthy of note that the flag-bearer is found in the Halēbīdu sculpture and in none of them is Vasanta shown. The photograph reproduced as fig. 2 on Pl. LXXXII is that of an image of Manmatha found in Angur in the Bellary district of the Madras Presidency, and the photograph marked fig. 1, Pl. LXXXIII belongs to Nuggehalli in the Native State of Mysore. The picture shown as fig. 2 on Pl. LXXXIII represents an image to be found in the Viśvanāthasvāmin temple at Tenkāśi and like all the other pieces of sculpture of that temple, belongs to the later Pandya period (15th Century A.D.). Manmatha in this sculpture has four hands, in three of which he holds his flowery arrows and in the fourth carries the sugarcane bow. The manner of the moustaches, the long conical head-gear and other ornaments are characteristic of the sculpture of this period and of the part of the country to which the image belongs.



GARUDA AND AYUDHA-PURUSHAS.



HE following is a summary of the account found in the Mahābhārata about Garuda, the bird-vehicle of Vishnu. Garuda was born to Kasyapa and Vinata and was the Garuda. younger brother of Aruna, the charioteer of the sun-god Sūrya. When Garuda first came out of the egg, the gods mistook him for Agni and praised him and prevailed upon him to diminish his splendour and glory a little. Bearing Aruna on his back, Garuda went from his father's home to where his mother was, and there learnt that she was held in slavery by his father's other wife Kadrū. The sons of Kadrū who were all snakes promised to free Vinatā, if Garuḍa managed to bring for their use the ambrosia of the gods from their celestial world. Garuda started out at once on this mission of securing the ambrosia for his step-brothers, and on his way lived upon the Nishādas. When he approached the lake called Alamba, he caught there

an elephant named Supratika and a tortoise named Vibhāvasu, and seizing both of them in his talons, he alighted upon a large banyan tree. The branch of the tree could not bear the weight and gave way. On this branch were the rishis Valakhilyas suspended with their head downwards and doing penance. Fearing he would cause the death of these sages, Garuda himself held up and carried the branch to the hermitage of his father Kasyapa. Kaśyapa exhorted the Valakhilyas to quit that treebranch. They quitted it, and Garuda then threw down the branch and made a hearty meal of the two animals—the elephant and the tortoise. Then he proceeded to the capital of Indra, the chief of the gods; and after a hard fight there with the appointed guards of the pot of ambrosia succeeded in taking away from their possession the pot of amrita. On the way from the world of the gods he met Vishnu, and promised to serve him as his vehicle and also as the device on his banner. Garuda thus brought to his step-brothers, the snakes, the pot of ambrosia and placed it on a heap of kuśa grass. On seeing this, the snake-sons of Kadrū set Vinatā free, and went to attend to the religious rites preparatory to their partaking of the ambrosia. Meanwhile Indra came and took away his pot of amrita. The snakes returned, and were

disappointed at the disappearance of the much coveted pot of ambrosia, and licked the grass upon which that pot had been placed. The sharp edges of the grass cleft their tongues, and the snakes came to possess split tongues. Thereby the kuśa grass also became sacred, because the pot of amrita was placed upon it by Garuda. This mythical kite really represents the sun, and is therefore associated with Vishnu, who is a solar god in origin.

The image of Garuda should have the colour of the emerald, and the beak and the legs should be made to resemble those of a kite. The eyes should be roundish, and the image should have four arms and possess also a pair of powerful wings of golden yellow colour and bright lustre. In one of the hands there should be held an umbrella and in another the pot of amrita; the two remaining hands are to be in the anjali pose. Garuda should be fashioned with a flabby belly. Such is evidently the description of the image of Garuda, when he is sculptured independently as apart from When the image is associated with Vishnu. Vishnu, the two hands, carrying respectively the pot of ambrosia and the umbrella, should both be engaged in supporting the feet of Vishnu, riding astride on the shoulders of Garuda.

The Silparatna gives two somewhat different descriptions of Garuda. According to one description the image should have the golden vellow colour from the feet to the knees, should be snowwhite from the knees to the navel, scarlet from the navel to the neck and jet black from the neck to the head; the eyes should be yellow and the beak blue; there must be a terrific look in the eyes of Garuda, and he should have only two hands one of which is to be in the abhaya pose. In the other description, the Silparatna states that Garuda should have eight hands in six of which he should be carrying respectively the pot of ambrosia, the gada, the śankha, the chakra, the sword and a snake. Nothing is said of the other two hands. Instances of Garudas of this description have not been met with in actual sculptures.

Yet another description of Garuda is met with in the Śrī-tatva-nidhi. Therein it is stated that Garuda should be kneeling on his left knee, and that his crown should be adorned with snakes. His legs and knees should be made stout. Garuda should possess the face and body of human beings, but his nose should be raised and pointed prominently. He should have only two hands held in the añjali pose. Obviously this is the description of the image of Garuda as found set up

generally in front of the central shrine in Vishņu temples.

Of the two illustrations of Garuda given on Pls. LXXXIV and LXXXV; the first is found in the rock-cut cave No. III at Bādāmi carved on the front gable; the second one, which is carved in wood, is preserved in the Siva temple at Palur in the Native State of Travancore. In both the instances Garuda has a beak-like nose, round eyes, two outstretched wings and a pair of arms. addition to these, the Badami sculpture has a flabby belly and is seen holding in its right hand a snake, and wearing various ornaments. The Palūr Garuda is one of the finest specimens of wood-carving of the Malabar country; it is less than two centuries old. It is seen carrying in the right hand the elephant Supratika, one of whose legs is held between the talons of Garuda. In the left hand of Garuda is to be seen the tortoise Vibhavasu; the left wing of this image of Garuda is lost. The Palur Garuda is carved so as to be hung on the ceiling by means of a chain.

The various weapons and emblems, such as vajra, śakti, daṇḍa, khaḍga, pāśa, aṅkuśa, gadā, triśūla, padma, chakra and dhvaja, which are generally found in the hands of the images of Vishņu, Śiva, and the other gods, are personified

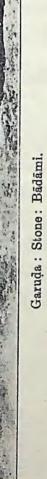
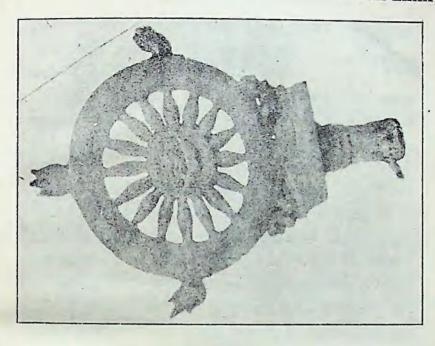




PLATE LXXXV.





(Fig. 2.) Sudarsana Chakra: Bronze:

(Fig. 1.) Garuda: Wood: Pāļūr.

under the name of Ayudha-purushas and are also concretised as images. Some of Ayudha-puruthem are represented as males, some as females and some as eunuchs. For instance, the Śakti and the Gadā are worked out as females; the $A\dot{n}ku\dot{s}a$, the $P\bar{a}\dot{s}a$, the $S\bar{u}la$, the Vajra, the Khadga and the Danda as males; and the Chakra and the Padma as eunuchs. The sex of a personified Ayudha is however determined merely with reference to the gender of its name in Sanskrit. Thus, the gender of the words śakti and gadā is the feminine, hence the Ayudha-purushas representing them are to be females: similarly, the words chakra and padma are in the neuter gender, and the weapons denoted by them are consequently represented as eunuchs. In the same way vajra and the other words mentioned above are in the masculine gender and the corresponding Ayudhapurushas are sculptured as males. It is required that the Ayudha-purushas should be made according to the ashta-tāla measure, that they should each have only one face with a pair of eyes, that the head should be adorned with the karandamakuta and that each of them should have only two hands held over the chest in the aniali pose. When their hands are in the anjali pose the particular emblem or weapon which each of them is

intended to represent, is shown over the crown worn on the head; otherwise, the weapon or emblem is placed between the hands.

The Sakti has to be, as has already been stated a female figure: it should be of red colour and seated upon a vrika or wolf. The Danda is to be a male of black colour, with red eyes and a fearful look. The Khadga should be a male figure of dark complexion and angry look. The Pāśa should be sculptured as a male snake with seven hoods. The Dhvaja should be a sturdy looking male of yellow complexion with the mouth wide open. The Gadā should be a female figure of yellow colour with large glutials; the Vishnudharmottara says that she must have a slender waist, and be adorned with various ornaments; she should be made to carry a chamara in her hands. The right hand of Vishnu should be made to touch the head of Gada. The Trisūla has to be a goodlooking black complexioned male, with handsome brows. The Sankha should be represented as a white male figure with pretty eyes. The Heti-a weapon like the hatchet—is a female, while the Bhindi—the sling for throwing stones, is a male. The Bana has to be a male figure with a red body and with good looking eyes; the Vaikhānasāgama states that the Bana is napumsaka—a eunuch—

and should be of black complexion with three eyes, should be draped in white clothes and capable of producing the fearful noise of the sea. The vahana or vehicle of this personified weapon is the wind, Vauu, and its banner is the feather. It must carry an actual arrow on its head. The birth star of Bāna, whatever it means, is given as the Satabhishang-nakshatra in the month Magha and its bijākshara is said to be sa. The personified Dhanus is a female figure carrying a stringed bow on her head; her complexion should have the red colour of the lotus. Chakra is described in the Vishnudharmottara as a male figure with round eyes and a drooping belly; this image of Chakra should be adorned with various ornaments and should carry a chāmara. It should be sculptured so as to indicate that it is evincing a desire to gaze upon Vishnu; and the left hand of Vishnu should be made to rest upon the head of the Chakra-purusha.

Another characteristic form of the Chakra which is found in all important Vishnu temples is called the Sudarśana-chakra. In Tamil it is known as Chakrattāļvār. This is occasionally set up as a main image in a shrine attached to certain Vaishnava temples. It is in outline a chakra of the ordinary non-personified form with a fearful figure of Vishnu with eight hands in a standing posture



Reverse.

Sudarsana Chakra: Bronze: Dādikkumbu.

Obverse.

occupying the interior of a shat-kona-chakra consisting of two interlacing equilateral triangles. On the reverse there is the figure of a Yoga-Narasimha. seated on a tri-kona-chakra, that is, on an equilateral triangle with its apex pointing to the top. (See fig. 2, Pl. LXXXV and Pl. LXXXV-A.) The description of Sudarsana as given in the Silparatna is as follows:—"The Chakra-rūpi Vishnu* should have in his hands the chakra, the gada, the uraga (a snake), the padma, the musala, the tramsa, the pasa and the ankusa. He should have his hair standing out in twenty jatās or plaits which are like the flames of the flaming god of fire. His body should be resplendent as the sun and should enlighten all the quarters of the universe. He should have a terrific look, and the face should have clearly visible curved tusks. According to another description of Sudarsana, the obverse should exhibit the terrific figure of Vishnu, with sixteen hands, holding the weapons chakra,

^{*}The Ahirbudhnya-samhitā deals largely with the greatness of the Sudarśana-chakra; in it Sudarśana is defined as
the original thought of Para-brahman when it, of its own
accord, conceived the idea of expanding into space and
thus bringing into existence the universe. This thought
of the Supreme Being which is indestructible is called
Sudarśana.

śankha, dhanus, paraśu, asi* (a sword), bana, śūla, pāśa, ankuśa, agni, khadga, khētaka, hala, musala, gada and kunta. He should have fearful tusks and the hair on his head should be represented as shining and highly towering. He should possess three eyes and have a golden coloured body, resting on the back of a shat-kona-chakra. On the reverse there should be the figure of Nrisimha in the yoga attitude, with his two front hands resting upon the knees, the bent legs being crossed in front. In the back pair of hands he should be holding the chakra, and the sankha. He should be bright like the fire and be surrounded by streams of flames. This killer of Hiranyakaśipu should have brightly resplendent nails. His three eyes are the sun, the moon and the fire: he should have a brilliant tongue and also very bright tusks which strike terror into the mind of the wicked; and his hair should be like flaming fire.

This Sudarśana-chakra is praised as the destroyer of the life of all enemies—ripu-jana prāṇa-samhāra-chakram. The weapons described above have all a symbolic meaning underlying them.

^{*.} Vajra according to the Pancharatragama which appears to be correct.

This meaning is variously described in several Sanskrit works. For instance, the Vishnu-purana says that the gadā represents the Sānkhya principle called buddhi and the śankha indicates the principle ahankara viewed in relation to the bhutatanmatras (in the material aspect): the manas (mind) and its changeability is represented by the chakra, which is besides an emblem of power. The bana symbolises the karmendriyas and the jnanendriyas. The asi or khadga is emblematic of vidyā (spiritual wisdom) while the scabbard inwhich it is kept represents avidyā (ignorance). The lord of the indriyas, Hrishikesa, though personally bodiless assumes a body for the sake and benefit of his creatures. The idea intended is obviously to denote that the powers of prakriti or nature are in fact the powers of God who is the Lord of Nature.

The Kāmikāgama and following it, some of the other Śaivāgamas attach the following significance to the various āyudhas of Śiva; the triśūla indicates the three guṇas of prakriti respectively called satva, rajas and tamas. The paraśu represents Śiva's divine strength and power (śakti), the khadga, his valour; the vahni (fire) his śamhāra-śakti or power of destruction; this last one, namely, the vahni is further conceived to destroy all pāśas

or bonds and attachments, and is consequently emblematic of the enlightenment which comes after the bonds of sin and sorrow are broken asunder and destroyed. The nagas serving as ornaments on his body show the fortitude of Siva as also the inviolability of vidhi, or his commandments and laws. The pāśa, which is a threefold cord or rope, indicates the threefold bondage of incarnated life consisting of karma, māyā and mala, that is, of work, delusion and impurity. The ghanta (bell) is the symbol of sound looked upon as the original cause of creation, and is indicative of the mantra-svarūpa of Śiva, which is his mystic sound-form. The ankuśa stands for the selective faculty in choosing what is enjoyable for the $\bar{a}tman$ as soul. In the Saivagamas the weapons and emblems of Siva are made to convey the same fundamental conception as the weapons and emblems of Vishņu do in the Vaishņavāgamas, namely, that Siva, as the Lord of Nature, is the wielder of his own powers as well as of the powers of Prakriti.

Bhāskararāya in his commentary on the Lalitāsahasranāma, explains in his own way the symbolic meaning underlying the pāśa, the ankuśa and other weapons and emblems which are usually carried by the goddess Śakti, who herself symbo-

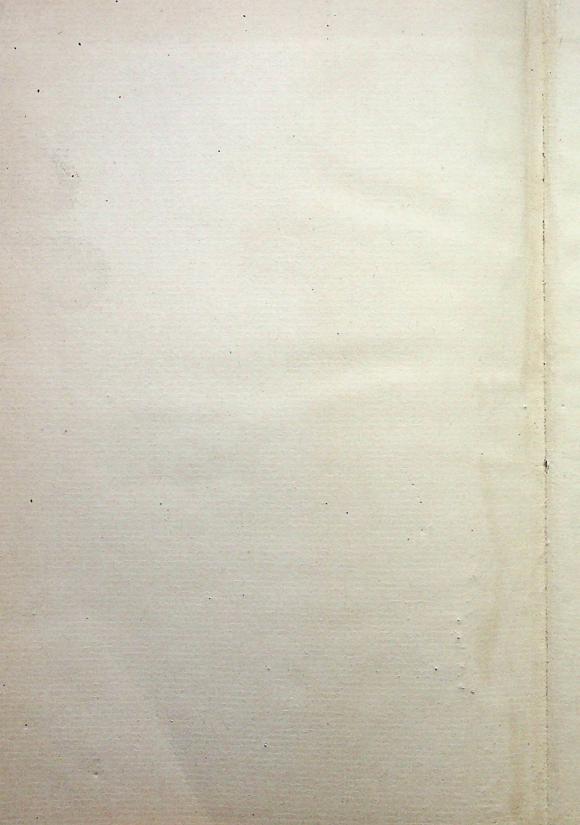
lises Nature or *prakriti* as they would say in Sanskrit. He of course quotes authorities in favour of the explanation he gives; and even here what we are led to see is that these weapons and emblems symbolise the powers of Nature and also of this goddess as the Supreme Mistress of Nature.

The Varāha-purāṇa says that the śaṅkha is the destroyer of avidyā or ignorance, the khadga is the sunderer of ajñāna or unwisdom, the chakra is the wheel of time, and lastly the gadā is the destroyer of adharma or unrighteousness. It is worthy of note that here the symbolism is made to be more markedly ethical than in the previous interpretations to which we have referred.

Thus we may see that, in relation to these various weapons and emblems found in the hands of the images of Hindu gods and goddesses there is a consensus of opinion showing that the early Hindus had probably a systematised symbolism as appertaining to their iconoplastic art in its application to religion. The key to this symbology is evidently lost and cannot be easily recovered. Yet, even here, research need not despair; and to the earnest investigator nothing is a more valuable asset than his unabated optimism and untiring hopefulness. Till this lost key is recovered and

established to be the true key according to strict scientific canons, nothing more than making mere guesses in the dark regarding the meaning and moral aim of Hindu icons is really possible. However, it is worth remembering that even such guesses have their value to those who earnestly try to find out the truth and proclaim it after it is discovered.





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CAVE TEMPLE PERIOD
Alice Boner

The present work represents an approach to a hitherto unexplored aspect of Hindu sculpture. It deals with pre-medieval sculpture and, leaving aside the historical, the doctrinal and the aesthetic aspects of this art, it concentrates exclusively on the question of composition.

The principles of composition which are here discussed and defined, have resulted from a careful analysis, carried on for a number of years, of the great sculptures of the Rock-Temples at Elūrā, Badāmi, Mahābalipuram and others, that is to say of sculptures of the pre-medieval period of the Rāṣtrakūta, Cālukya and Pallava schools.

In these sculptures the author first detected the existence of a cogent compositional lay-out. And since, as compared with later schools of sculpture, this lay-out appears to be here in its basic and purest form, they have been selected for the present study.

The work consists of two parts. The first is a general introduction explaining the origin and reason of this research, with a description of the compositional principles found in the sculptures and a theoretical discussion of their character and meaning.

The second part is a demonstration of the principles described above, in form of detailed analyses of 21 sculptures: each analysis is accompanied by a photograph of the sculpture with a short description of the subject-matter, and by two line diagrams one presenting the Space division or Measure, and the other the Time division or Movement. Each of these divisions is described separately and then brought into a synthesis, on the basis of which the deeper content of the image can be explored.

The book had been out of print for some time and is now for the first time published in India as a reprint, with an additional foreword by Dr. Kapila Vatsyayan, an appendix containing some important reviews, and a general index.

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